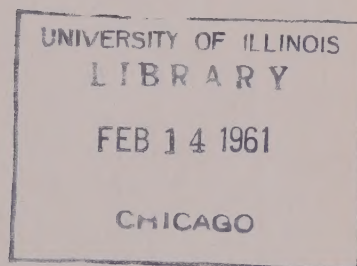




the Schuylkill Water Works, Philadelphia" by English artist William Henry Bartlett (1809-1854). Courtesy of The Detroit Institute of Arts.

**THLY BULLETIN, MICHIGAN SOCIETY OF ARCHITECTS • JULY 1960 • 50c**



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# Unprofessional Conduct

E. JAMES GAMBARO, FAIA, of the Brooklyn Chapter, AIA has sent us the following copy of a document issued by the University of the State of New York, The State Education Department; Regulations of the Commission of Education, Article X, Architecture, Section 87:

UNPROFESSIONAL CONDUCT in the practice of architecture shall include but not be limited to the following acts or omissions to act by a Registered Architect:

(a) Failure to exercise due regard for the safety of life or health of the public or any employees or other individual who may be affected by professional work for which he is responsible.

(b) Associating himself with any project known to him to be fraudulent or dishonest in character.

(c) Knowingly permitting, without proper authorization, substantial deviation from or disregard of plans or specifications by any contractor or supplier, when professional supervision of the work is under the architect's control or direction.

(d) Paying or offering to pay, either directly or indirectly, any substantial gift,

bribe, or other consideration, including the furnishing of free preliminary services, to influence the award of professional work.

(e) Accepting or soliciting a substantial gift, bribe, commission, or other consideration, either directly or indirectly, from any contractor, supplier or any other party dealing with his client or employer in connection with work on which he has professional responsibility, or in any other relationship in which his professional judgment or decision might be influenced.

(f) Having a financial interest, without the knowledge and approval of his client or employer, in the bids or earnings of any contractor or supplier on work on which he has professional responsibility.

(g) Being knowingly untruthful, deceptive, or misleading in any professional report, testimony, or other statement.

Adopted by Board of Regents, December 18, 1959.

## BULLETIN:

Boat mail is extremely slow and service within the country not quite all that could be desired. With the above address mail goes directly to our post office at Harbel (twenty-eight miles away)

but within a mile of Robertsfield where it is picked up after each flight.

Our work here has been interesting. We have a dual job—teaching drafting, a real job since many of our students come from the hinterland with no concept of technology; and designing and supervising construction in the development of this technical high school. At present we are converting an old building into a Dining Hall and Activities Building. Donald White had designed and supervised some staff housing, a group of shops, and a classroom building and had done the development plan. Future work includes additional housing for staff and students, academic building, etc.

This has been a banner year for construction in Liberia. In preparation for President Tubman's fourth inauguration, a beautiful hotel, several government buildings, and a presidential mansion have been started. We, of course, are not permitted to participate professionally. We expect to participate in the development of a building code, zoning laws, and the development of a professional organization—all of which are lacking here.

My regards to the fellows. Will write again soon.—FRANCIS E. GRIFFIN, AIA, PO Box 18, Harbel, Liberia, West Africa

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## Monthly Bulletin, Michigan Society of Architects, Volume 34, No. 7

including National

## Architect

### MONTHLY BULLETIN

Michigan Society of Architects  
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Michigan Society of Architects

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Listed in Standard Rate & Data Service. For further information, see page 1.

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*Robin Lake dining pavilion, Ida Cason Callaway Gardens, Pine Mountain, Georgia. Architects: Aeck Associates, Atlanta, Ga. Structural Consultants: Drake, Funsten & Harrison, Atlanta, Ga.*

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## United Engineering Center

*Shreve, Lamb & Harmon,  
Architects, New York City*

Stainless steel and glass will sheath the new \$12-million, 20 story curtain wall building rising opposite the United Nations Building between 47th and 48th Street it is announced. To be occupied by 18 leading American engineering organizations, with a combined membership of 300,000, the United Engineering Center will provide 180,000 sq. ft. of floor space.

In addition to executive offices for engineering societies and joint organizations, the Center will house the world's most complete engineering library, and the Engineering Index, a comprehensive indexing and abstracting service for engineers.

Designed as a basic glass and stainless steel grid system with fixed windows, glass spandrel, and a masonry service core, the United Engineering Center will use 20 to 14 gage stainless steel. The lobby and entrances will be masonry, glass, and stainless inside and out.

The structure will be owned and operated by United Engineering Trustees, composed of representatives of the American Society of Civil Engineers; American Institute of Mining, Metallurgical and Petroleum Engineers; The American Society of Mechanical Engineers; American Institute of Electrical Engineers; and the American Institute of Chemical Engineers, all of which will be housed in the new structure.

Other occupants will be the American Institute of Consulting Engineers; American Institute of Industrial Engineers; Society of Women Engineers; American Welding Society; American Society of Heating Refrigerating and Air-Conditioning Engineers; Illuminating Engineering Society; Engineer's Council for Professional Development; Engineers Joint Council; Welding Research Council; Engineering Societies Library; Engineering Index and the Engineering Foundation.

Many of the engineering groups are now housed at the Engineering Societies Building, 29 West 39th Street, built more than 50 years ago. With the growth of the engineering profession and resultant demands for additional space, the present headquarters building has long been outmoded.

Michigan Society of Architects



**New \$12 million, 20-story United Engineering Center Building that will rise opposite the UN Building in New York City. Shreve, Lamb & Harmon, Architects.**

Collectively the groups conduct a multimillion dollar publishing operation, and sponsor dozens of meetings and conferences each year to provide engineers and others with up-to-date technical information.

Architects for the new building are Shreve, Lamb & Harmon Associates. Turner Construction Company is the general contractor.

Construction is scheduled to be completed in mid-1961.

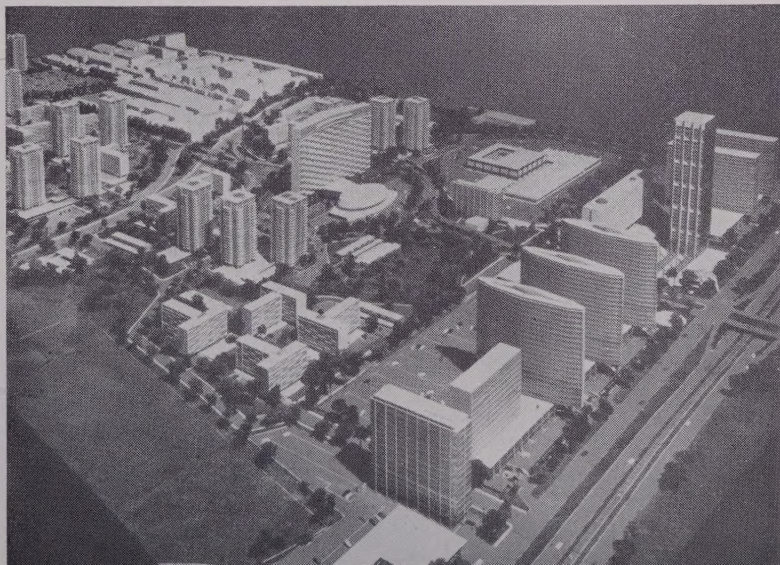
WEBB & KNAPP have agreed to purchase the 267-acre tract in West Los

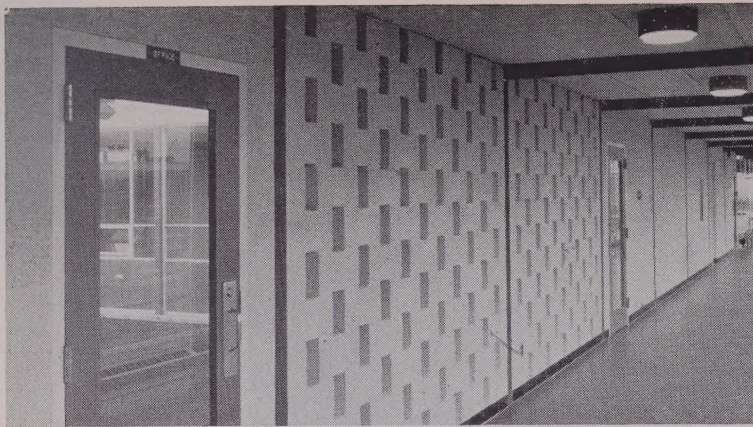
Angeles from 20th Century-Fox Corporation, it has been announced by William Zeckendorf, President of W & K.

Zeckendorf said that Welton Beckett & Associates, architects, engineers and planners of Los Angeles and New York would be retained in association with ARCHITECT WILLIAM L. PEREIRA AND ASSOCIATES to help develop the project.

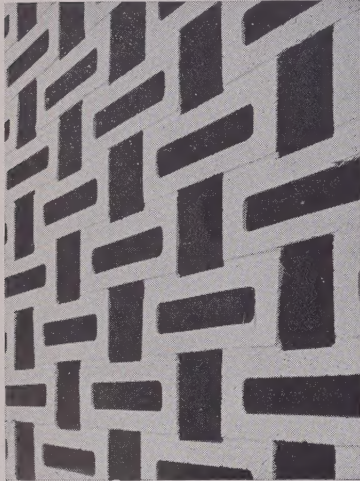
Through the property and on its periphery are Pico, Olympic and Santa Monica Boulevards, major Los Angeles traffic arteries. Its road system makes it accessible to all locations in the Los Angeles area.

**Century City, William L. Pereira & Associates, Architects, in association with Welton Becket Associates, Architects, Engineers and Planners**

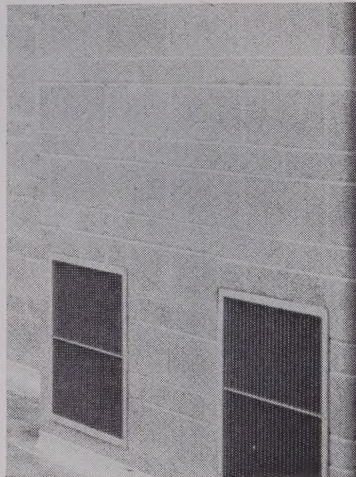




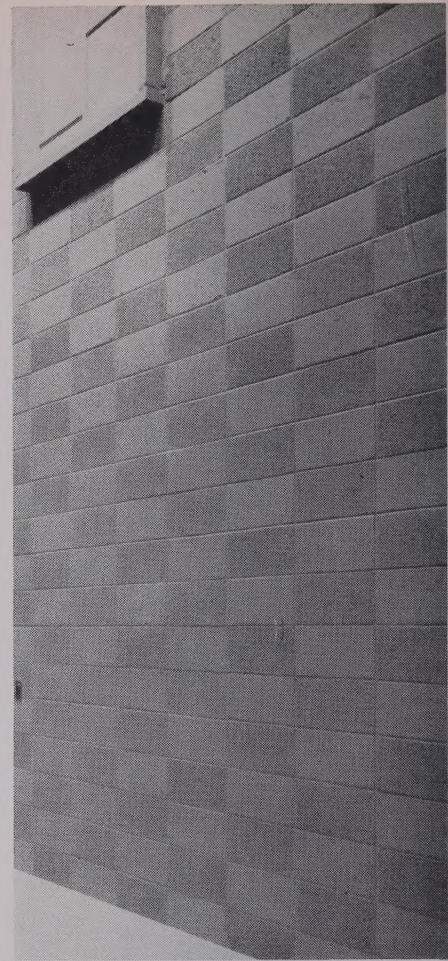
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3. Grillework design



2. Ashlar Pattern



4. Stack bond horizontal pattern

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# Architects in the News

JOHN W. LAWRENCE, AIA, has been appointed Dean of the School of Architecture at Tulane University, in New Orleans, La. He had been associate professor and acting dean of the school. A member of Tulane's faculty since 1949, Prof. Lawrence is winner and co-winner of 13 national and regional awards for excellence in design.

Prof. Lawrence is a 1944 graduate of Tulane and he holds a master's degree from Columbia University awarded in 1948. He is a member of the Board of Directors of the New Orleans Chapter, AIA, and of the Vieux Carre Commission.

LOUIS I. KAHN, noted architect of Philadelphia, received this year's Brunner Award of the National Institute of Arts and Letters, according to Glenway Wescott, President of the Institute. The award, which includes a citation and a prize of \$1,000, is given annually to an architect who has contributed to architecture as an art. It was conferred on Mr. Kahn at the Joint Annual Cere- monial of the National Institute and the American Academy of Arts and Letters on May 25.

The Brunner Award was set up by the Institute in 1955 in honor of Arnold W. Brunner, former Treasurer of the Institute and himself an architect and town planner of high reputation. Former winners of this award have been Gordon Bunshaft, John Yeon, John Carl Warnecke, Paul Rudolph and Edward Larrabee Barnes, Minoru Yamasaki received an Honorable Mention in 1955.

Louis I. Kahn, one of the most admired architects in this country, has had a great influence on a whole generation of architects. Although the number of buildings he has designed is not large, his Yale Art Gallery is rated as a masterpiece, and his Medical Research Laboratory for the University of Pennsylvania, according to Philip Johnson, will make him world-famous when it is completed. Born on the Island of Osel in Estonia in 1901, he came to this country in 1906 and settled in Philadelphia with his parents. His father was an artist and worker in stained glass, his mother a harpist. During his youth he excelled in drawing, but despite the offer of scholarships to the Pennsylvania Academy of the Fine Arts, he resolved to be an architect, and took his degree at the University of Pennsylvania in 1924. His first job, in the office of the Philadelphia city architect, was in connection

with plans for the Sesquicentennial Exposition of 1926; his next was in the office of Paul Cret. His earliest work as an independent architect was a small synagogue and a unit of a psychiatric hospital; later he designed the Science Building at the University of Pennsylvania; the AFL-CIO Medical Center, and the Mill Creek Housing Project, all in Philadelphia. He has been consultant to the Philadelphia Housing Authority, the Philadelphia Redevelopment Authority and the Philadelphia Planning Commission. In 1950-51 he was Resident Architect at the American Academy in Rome. His university posts have included those of critic and Professor of Architecture at Yale, MIT and the University of Pennsylvania. In 1950 he won the Gold Medal of the Philadelphia Chapter of the American Institute of Architects.

KELLY & GRUZEN, ARCHITECTS-ENGINEERS of New York and Newark, have elevated to rank of Associate three of the firm's staff members.

The newly elected Associates are: Robert B. Middlebrook, who was named Associate in charge of the design department; John H. St. Germain, named the Associate in charge of institutional, hospital and prison work; and Arthur Klein who was appointed comptroller and business manager.

Middlebrook, 552 Ewing Road, Princeton, N. J., has been a designer with Kelly & Gruzen for the past six years. He is a graduate of the Princeton University School of Architecture, where he held both the Mills and Palmer Fellowships and participated in a series of research programs for the development of new structural systems.

St. Germain, 68 Lloyd Road, Montclair, N. J., with six years of service as a pro-

ject architect in the firm, holds both architectural and engineering degrees from the University of Notre Dame; and he is also an active member of the U. S. Naval Reserve, Intelligence Division.

Klein, Dover Terrace, Monsey, N. Y., legal and financial advisor to the firm and its clients for the past four years, is both a member of the bar of the State of New York and a certified public accountant.

JOHN N. RICHARDS, FAIA, Toledo architect, was awarded an honorary fellowship in the Royal Architectural Institute of Canada at ceremonies held recently in Winnipeg, Manitoba, Canada.

At the same time the Institute also awarded honorary fellowships to John G. Diefenbaker, Canadian prime minister, and to Sir Basil Spence, president of the Royal Institute of British Architects.

Mr. Richards, senior partner of Bellman, Gillet & Richards, Toledo architectural and engineering firm, has recently completed two years service as president of the American Institute of Architects.

Earlier, Mr. Richards was made an honorary corresponding member of the Canadian and British architectural groups, an honorary fellow of the Philippine Institute of Architects and a member of the Mexican Society of Architects.

RAYMOND A. JOHNSON, AIA and his wife, Isabella, of Garden City, Mich., have a four-year-old daughter, Janet, who calls her father "Daddy Architect."

To a neighbor playmate, Dianne Easdon, Janet asked, "Do you have a daddy architect?"

Dianne, whose father is a journeyman electrician, replied, "No, my daddy is a workitect."

**Kenneth C. Black, FAIA, right, Lansing, Mich. at Formica Headquarters, Mark Hopkins Hotel, being interviewed for local radio news coverage at the AIA Annual Meeting held in San Francisco, April 18-22.**





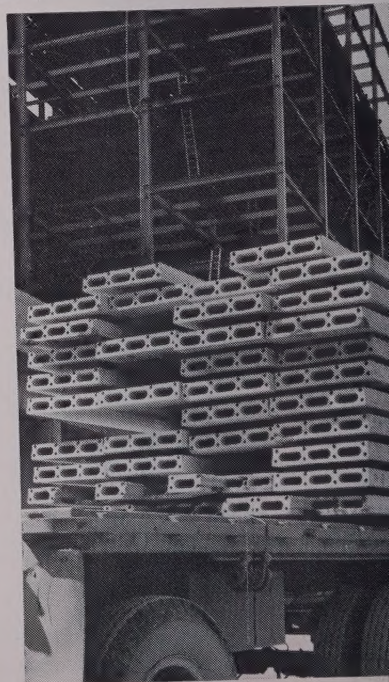
## ELECTRIFIED *flexicore*

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10 Story Administrative Tower  
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# NOTES ON TASTE

By Jan Reiner, Architect

Proverbs like "Each to his own taste" or "There is no accounting for taste" offer a comforting feeling of security to those who do not wish to tamper with their feelings. These proverbs convey a sense of finality as if there is nothing one can do about his taste. They are based upon the belief that one is born with a full-scale concept of taste . . . a concept which somehow cannot change within one's lifetime. It is believed that, just as one is born with an unchangeable color of eyes or skin, so one enters this world with a set of unchangeable likes and dislikes. This is why, in certain quarters, these proverbs are so popular. They exclude discussion. They foster peace of mind, since there is nothing to worry about and no embarrassing decisions to make in the realm of taste.

However, even a superficial examination of one's esthetic experience may easily prove the superficiality of this point of view. One may compare one's own taste of 10 or 20 years ago and see for oneself how much one's taste has changed. During these years one has learned something about life and nature, and about one's own patterns of behavior and those of others. Or to put it in other words, one has matured and therefore, one's taste has developed. And, the more one matures, the broader and deeper the transformation of taste becomes. The cultivation of one's taste, like the cultivation of the art of living, is a lifelong process.

It may be useful to outline the origin and formation of taste. An infant is born without taste or preference for any art form. It is some time before he becomes actively aware of color and form. Taste is slowly and imperceptively planted in the child's mind by his parents through example and teaching. This is a slow process in which the parents act in a double role: first, they act as agents of a society by transmitting a specific language and a series of widely accepted customs and habits, and secondly, they impart the family traditions, including likes and dislikes, to the child. The foundation for taste is set for each child in these early years. Subsequent schooling, the influence of the child's peers, and later the impact of reading and advertising become integrated with the original notions of taste. Finally, during the adult years, further education and reasoning become mixed with the youthful notions, feelings, and associations and form his mature taste. It is the variety of personal associations which makes for the endless nuances of taste among people.

A particular taste is often derived from a specific childhood experience. A pleasant or sad experience (this one usually long "forgotten") nevertheless persists as a lifelong undercover agent, occasionally asserting itself in one's taste. The word "forgotten" really does not mean forgotten, but rather repressed or filed under the label of "unconscious" in the vast stockroom of our mind—the memory. Our memory may also be likened to a switchboard in which mental circuits are rapidly connected and disconnected as we talk, think and dream. Sometimes a new circuit—a new taste—is started by a faint radiation from an adjoining compartment—from a "forgotten" experience. When a man says he likes blue, perhaps he faintly recalls an image of his mother dressed in blue. When he says, "I dislike blue," perhaps he recalls the blue rug and curtains of a room where he was punished or humiliated. Like the 10% visible top of a floating iceberg, his conscious memory does not tell him of the 90% underwater portion of his "forgotten" memory.

Taste, then, is a series of acquired values, attitudes, judgments and habits which every person stores up from childhood on and which becomes a vital part of his personality. Since taste is acquired gradually over the years, it is important to bear in mind that it cannot be changed overnight. To effect a basic

change in a person's taste really amounts to reshaping part of his personality. In other words, his outlook on many aspects of life must be "remodeled", as it were, so that a "new taste"—or a new type of awareness—may become a natural part of his personality. Only a person with superficial identifications can change his tastes at a moment's notice. Taste may be called a cultural barometer of the individual.

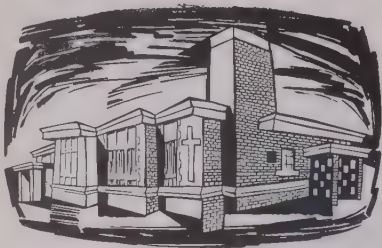
Taste may be considered good or bad, depending on who does the judging. If we accept the premise that taste is the reflection of wisdom and education—a sort of package of personalized likes and dislikes—we can see that taste must differ from one person to another. Even within closely knit family groups there may be considerable differences as to what is considered good and bad taste.

What holds true of an individual, is equally true of groups and nations. What is good taste to a Zulu tribesman may be poor taste to an American. Collective taste is the sum of prevailing individual tastes. Usually the most influential people — not always artists themselves — set the tone for their contemporaries. Only a few individuals dare to challenge the validity of collective taste by wearing nonconformist apparel or a different hairdo, espousing unpopular opinions, or rejecting the prevailing style of design.

**Shown in upper picture is Protection Mutual Insurance Co., Park Ridge, Ill. Lower picture is new office building for Moore Business Forms also in Park Ridge. Both structures are by William A. Cooley, AIA, & Associates, of Park Ridge.**



## PROGRESS REPORT ONE YEAR LATER



## FIVE HEAT PUMPS PROVE A WISE INVESTMENT FOR NEW CHURCH ADDITION

"We love the system. We love the results. And the operating cost is less than we expected." This is the opinion expressed by Dr. E. T. Bernthal, pastor of the Lutheran Church of the Epiphany, Detroit, about five heat pumps installed to provide heating and cooling for their new Christian Youth Building.

Dr. Bernthal, as a member of the National Board of Directors of the Missouri Synod, has worked extensively with architects and engineers. It was his interest in this form of electric heating and cooling that led to the heat pump installation.

When the two-level 80' x 60' addition to the church was built about a year ago, space and cost were major considerations. "By using heat pumps instead of a central heating and cooling system, we saved chimney and boiler room space. With such economies we achieved a cost equivalent to two Church School classrooms estimated at \$20,000 apiece.

"We are especially pleased with the basement classrooms. The air is always fresh and comfortable. There is never a moisture problem regardless of outside conditions. The whole heat pump system is so clean that all custodial service increased only six hours a month."

There is a size and type of heat pump for most commercial installations. It is a unique system that can solve many of the problems of year-round heating and cooling.

### DETROIT EDISON

*For more information, call WO 2-2100, Extension 2223. Outside Metropolitan Detroit, call the local Detroit Edison office.*

*Comfort conditioned air comes through ceiling grilles in the lounge of the Christian Youth Building, Lutheran Church of the Epiphany, Detroit.*





## A TOAST TO THE SPIRIT OF MACKINAC

# MSA



THE MICHIGAN SOCIETY OF ARCHITECTS  
17TH ANNUAL MIDSUMMER CONFERENCE, GRAND HOTEL, MACKINAC ISLAND, AUGUST 4, 5, 6, 1960

## Program

### THURSDAY, AUGUST 4, 1960

9:00 A.M. to 6:00 P.M.—Arrivals,  
Registration. Men \$10.00;  
Ladies free

6:00 P.M.—Cocktail Party, Casino  
Room

Sponsor: Mod-U-Wall  
Metal Bldg. Specialties  
Hugh Lee Iron Works  
Panel Eng. Corp.

7:00 P.M.—Dinner, Main Dining Room  
(All meals American Plan)

10:00 P.M.—Dancing, Terrace Room

### FRIDAY, AUGUST 5, 1960

8:00 A.M.—Breakfast, Main Dining  
Room

9:30 A.M.—MSA Business Meeting,  
Club Room, President  
Charles A. O'Bryon, Pre-  
siding

10:30 A.M.—Seminar: Club Room, Intro-  
duction by Clifford E.  
Gibbs, A.I.A., Saginaw  
Valley Chapter, Confer-  
ence Chairman

Speaker: To be announced  
Subject: To be announced

11:30 A.M.—Luncheon, Main Dining  
Room

12:30 P.M.—Golf Tournament, Men and  
Women, Frank E. North

and Charles J. Mock, (Co-  
Chairmen). Register at reg-  
istration desk

3:00 P.M.—Ladies Tea at Governor's  
Mansion.

Mrs. G. Mennen Williams,  
Hostess

5:30 P.M.—Cocktail Party, Casino  
Room

Sponsor: Portland Cement  
Association; Awarding the  
"Man of the Year" Trophy

6:30 P.M.—Dinner, Main Dining Room  
10:30 P.M.—Dancing, Terrace Room

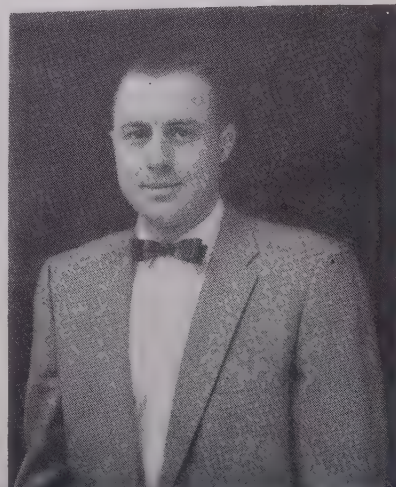
### SATURDAY, AUGUST 6, 1960

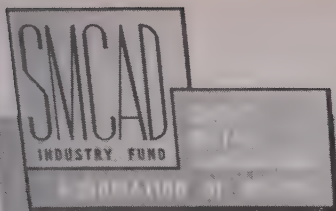
8:00 A.M.—Breakfast, Main Dining  
Room

### CONFERENCE GENERAL CHAIRMAN CLIFFORD EDGAR GIBBS, AIA

Mackinac Conference Chairman Clifford Edgar Gibbs, AIA, a Director of the Michigan Society of Architects, was born in Lansing, Michigan, January 11, 1926. He received his early education at the Bendle High School, Flint, Michigan. Served as a Lieutenant in the United States Navy during World War II. Attended Tufts College in Medford, Massachusetts and was graduated from the University of Michigan with B.A. in the College of Architecture and Design in 1950. He was registered in Michigan in 1955. Entered into private

practice in 1956 after having been with MacKenzie, Knuth & Klein, Inc. and S. A. Nurmi & Assoc., Inc., Flint Architects. Received Third Mention in 1956 Indianapolis Home Show Competition and Award Citation in Progressive Architecture's 1957 Design Awards Competition. Active in Kiwanis and Boy Scout work. Was Vice President of Saginaw Valley Chapter, AIA, and Vice-Chairman of the Mackinac Conference in 1959. He is now in partnership under the firm name of Gibbs & Tomblinson with offices at 5227 S. Dort Highway, Flint, Michigan

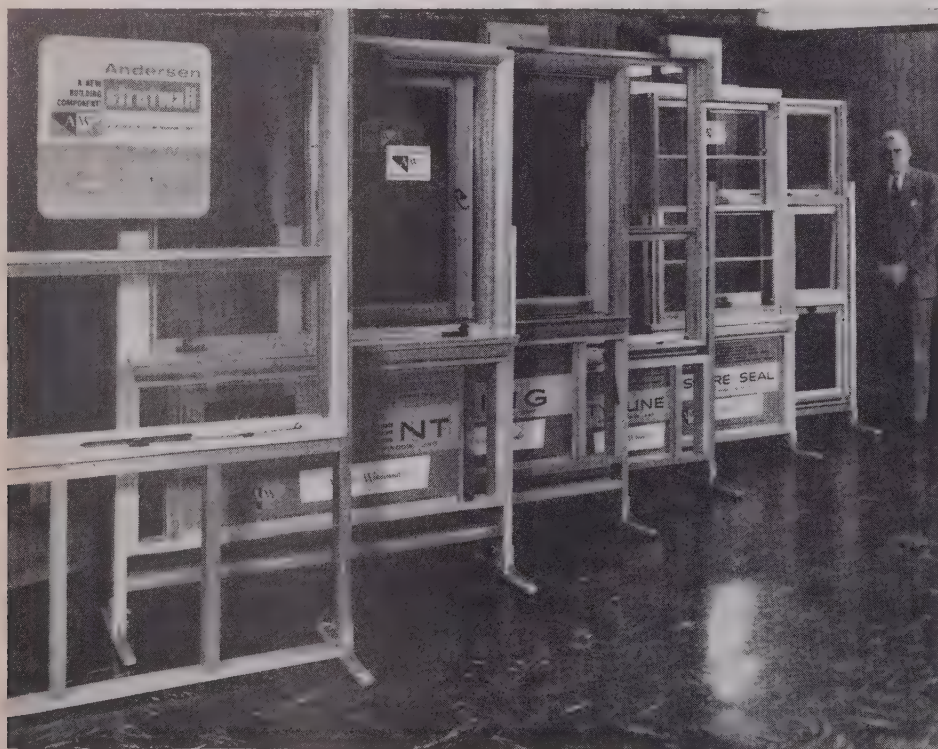




## DECLARATION OF PRINCIPLES

With the belief that the best interests of the architect, the engineer and the owner are best served by having the proper contractor install the work with which they are well acquainted and best equipped to do and over which the contractor and the trade have been awarded jurisdiction: and upon whom the responsibility for satisfactory performance will rest, we recommend that separate specifications be written for this trade: that all sheet metal work historically known as "architectural sheet metal" be specified for that sheet metal contractor and that all air conditioning, supply and exhaust ventilation which is based on the use of air as a medium and including all equipment and materials to be used in the construction of such an air handling system be specified separately from those of any other trade.

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10:00 A.M.—Seminar: Club Room, Introduction by Bernard J. DeVries, A.I.A., Western Michigan Chapter, Conference Vice-Chairman  
Speaker: To be announced  
Subject: "Population Explosion"

12:00 P.M.—Buffet Luncheon, Casino Room

1:30 P.M.—Relaxation and Recreation  
5:30 P.M.—Cocktail Party, Casino Room

Sponsor: To be announced

6:30 P.M.—17th Annual Mid-Summer Conference Banquet, Casino Room

President Charles A. OBryon, Presiding

Toastmaster: Clair W. Ditchy, F.A.I.A., past president of the American Institute of Architects

Presentation of Prizes and Awards

Speaker: Dr. George Cline Smith, vice president of F. W. Dodge Corp, New York

Subject: To be announced

DR. GEORGE CLINE SMITH is vice president and economist and a member of the Board of Directors of F. W. Dodge Corporation in New York. A specialist in construction industry trends and general business conditions, Dr. Smith also serves as economic consultant to **Architectural Record** magazine and to Sweet's Catalog Service, and supervises the Corporation's monthly bulletin, **Building Business**.

Dr. Smith's background includes a wide variety of experience in practical business economics and in public relations. He is the author of scores of articles and pamphlets on business subjects. Before joining F. W. Dodge Corporation, he spent six years with the U. S. Chamber of Commerce in Washington, as economist and as manager of the Chamber's Finance Department, in charge of its work on national tax policy.

He also has been an economist for two government agencies, the War Production Board and the Department of Commerce, and has had numerous advisory posts for other agencies, including the Bureau of the Budget, the Census



DR. GEORGE CLINE SMITH

Bureau and the Department of Labor.

Dr. Smith is a member of the Board of Education in Greenwich, Connecticut, the Business Education Advisory Board of the Committee for Economic Development, and the Board of Directors of the Teachers Cooperative Bureau.

## The Biddle House Restoration Committee Welcomes Your Contribution

1958



1960



### COMMITTEE MEMBERS

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Michigan Society of Architects

### BIDDLE HOUSE RESTORATION COMMITTEE

A. N. "Gus" Langius, F.A.I.A., Chairman  
120 MADISON AVE., DETROIT 26, MICH.

Dear "Gus":

Please count me in as a contributor to the Restoration of Historic Biddle House on Mackinac Island. I want the job finished. It will be a splendid tribute by the building industry of Michigan.

I pledge \$ \_\_\_\_\_ ☐ Bill me  
☐ Check herewith

SIGNED \_\_\_\_\_

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## You Have a Right To Be Proud of This

YES . . . . . these are pictures of the Biddle House on Mackinac Island. They indicate what has been accomplished with the \$40,674.00 in cash contributed by some 700 members in Michigan's Building Industry. They could not possibly show how masterly and painstakingly the old structure was dismantled, catalogued, and then rebuilt as it once was. There is little doubt this venerable House is ready to again withstand many, many more Mackinac winters, and that it will be there each new Season to greet the thousands of visitors and others who will come to that most historic and picturesque island in the Straits of Mackinac. Biddle House now stands as a gift to the People of Michigan from the Great Building Industry. It will serve in years to come as a symbol of the Industry that wanted it saved because it is such a significant architectural example of the past and because it exemplifies a truism—"Well-building hath three conditions: commodity, firmness and delight" . . .

YES . . . . . the job is almost finished. The Committee hopes that this summer during the Mid-Summer Conference of the Michigan Society of Architects, this worthy Building Industry Memorial can be returned to the Governor of Michigan and the Mackinac Island State Park Commission . . . who will protect and keep it for future generations. Every contributor will have a life long pass to this relic of Michigan's great heritage . . .

YES . . . . . every contributor, too, (\$10.00 or more) will be recorded in a handsome leather bound restoration document which will tell the story of Biddle House . . . This document will be kept on display in the House with treasures of the Biddle House period. The amount of each contribution will not be indicated except that Gold Star contributors (\$500.00 or more) will be listed separately as such . . .

YES . . YES . . YES . . . . . we are short about \$7,500.00 to finish the job—\$5,500.00 of this amount is already due a faithful and sincere contractor who, along with the members of the Committee, proceeded with the work with full confidence the Building Industry would come through. We don't want others to take over at this point—Do We.

IF YOU ARE a noncontributor, won't you join us? We need help—and badly too . . . If you have already contributed, an additional gift of 15% of your original contribution would assure SUCCESS. It's deductible!

LET'S FINISH THE JOB—IT IS AND WILL BE A CREDIT TO THE PROFESSION AND THE INDUSTRY.

Mail A Much Needed Contribution To  
THE BIDDLE HOUSE RESTORATION COMMITTEE, 120 MADISON AVENUE, DETROIT 26, MICHIGAN

THEFORE, when we build, let us think that we build forever. Let it not be present delight, nor for present use alone, let it be such work as our descendants will thank us for, and let us think, as we lay stone on stone, that a time is to come when those stones will be held sacred because our hands have touched them, and that men will say as they look upon the labor and the wrought substance of them, 'See! this our fathers did for us.'—JOHN RUSKIN

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# ARCHITECTONICS

Official Publication of the Western Michigan Chapter of The American Institute of Architects

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By EDWARD K. FITZGERALD, AIA  
Western Michigan Correspondent

J. & G. DAVERMAN COMPANY, architects and engineers and Kenneth C. Welch, F.A.I.A. have been retained by the Lansing Downtown Council to plan an extensive modernization of the Lansing downtown area. Both firms are from Grand Rapids.

The first phase of the \$60,000 plan, which has been financed by subscriptions from downtown businessmen, has established the general aim of the redevelopment program under the direction of Kenneth C. Welch, principal designer of the project. The program provides for three major steps: increased parking, improved traffic circulation and a modified mall on Washington Avenue, Lansing's "main" street.

In preparing the two-year survey of the proposed changes in Lansing, Daverman and Welch have analyzed traffic flow, studied the progressive development of the downtown area as it relates to Lansing's dual role as a capital city and an industrial city and visualized Lansing's potential for growth and development. In a report to the Downtown Council, Daverman and Welch pointed out that "downtown Lansing cannot be torn down and rebuilt, nor can it be left by the wayside to decay. It is the focal point of the metropolitan area." Their study, they added, was designed to show how the "central business district (could) be refashioned to make it an integral, efficient part of our modern way of life, and also to make it flexible to meet the changes of the next 20 odd years."

Narrowing eight-lane Washington Avenue to two lanes, planting shade trees, evergreens and flowers and construction of a gently-curving covered walkway were among changes suggested by the designers. The plan of the modified mall for each block has been designed to take into consideration the extension of basements under the sidewalks and the instal-

lation of utilities under the street. The two street lanes remaining open would be restricted to emergency and bus traffic.

The proposed Lansing mall and attendant improvements would find property owners and merchants repaid by increased business and demand for office space. The city itself would more than recoup its investment in increased tax revenues from property improvements, according to the designers, who point out that these objectives are equally true in any city which visualizes such modernizations.

Tom Regis of Daverman and Welch pointed out to the Downtown Council members at a special meeting of the group last April that 1,000 off-street parking spaces would be necessary before work could start on the mall. The designers point out that unless parking provisions are adequately provided for before major improvements start, the entire plan could fail in its primary purpose of better parking and traffic circulation for downtown shoppers.

Elimination of traffic (18,000 cars a day, most of which have no destination in the downtown area) from Washington Avenue, is a major step toward making the downtown more attractive to shoppers, Welch has stated. In addition with pedestrians able to jaywalk at will, he "wrong side" and "right side" of the street distinctions will be eliminated. Without traffic on the street, shopper traffic on both sides of the street will be equally good.

The planners also pointed out to Downtown Council members that better uses of the downtown area will result; that is, long-range planning to eliminate non-downtown activities such as warehousing or automobile sales and service and to encourage imaginative selling by dressing up the downtown area to appeal to the shopper and the merchant alike.

Lansing's modernization program may well be unique, because of the multipli-

city of state and county offices which border the downtown area on the west and the Grand River which borders the downtown area on the east. The resulting problem is a downtown area which is several blocks long and one street wide. Conveyor or jitney buses are being considered for the convenience of shoppers with errands on both ends of the business district.

Major changes in the flow of traffic patterns in the downtown shopping and office area have also been considered by the planners, which may also involve changing traffic flow on existing one-way streets for greater efficiency. Cross streets in the developement area would be left open.

"The modified mall," reported Welch, "will create a very pleasing atmosphere. Washington Avenue will return to the quiet relaxed atmosphere it had 60 years ago. People will be able to stroll leisurely from one store to another without the conflict of automobiles. Window shopping will be a pleasure. Merchants will notice an increase in their impulse sales."

Initiation of a revitalization program for downtown Lansing was sparked by the drop in Lansing retail sales in the downtown area of 18% from 1954 to 1958 with a parallel rise in suburban sales of 47%. Store vacancy downtown has increased and the only new retail store construction is in the suburbs. "Lansing's downtown is in a slow process of evolution and it has been trying to gear itself to the inadequacies of parking and traffic," the planners pointed out. The Downtown Council of Lansing hopes to secure city council support for their program to accelerate this change and breathe new life into the "hub" of the Lansing business area.

BERNARD DeVRIES of Muskegon is serving as assistant chairman of the Mackinac Island summer conference.

Highlights are pointed out to Otto E. Eckert, retired chairman of the Lansing Downtown Development Council and other city officials by Kenneth E. Welch, FAIA

Pictured above is the artist's sketch of a portion of the proposed downtown shopping mall in Lansing, Michigan. Daverman and Welch of Grand Rapids are consultants on the project



Lansing State Journal Photos





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WILLIAM BLACK and Bernard Mayo of Lansing have just returned from the Chamber of Commerce cruise on the Great Lakes, an annual event sponsored for business and professional people and city government officials to promote greater understanding among the three groups.

BENJAMIN W. HERTEL, A.I.A., of Grand Rapids, a member of the Western Michigan Chapter, A.I.A., has been made an Emeritus Member of the American Institute of Architects.

Hertel, a graduate of the University of Michigan, received his early experience in architectural offices in the Detroit area. He became registered as an Architect in the State of Michigan in 1919 and entered his own practice in 1929 in Grand Rapids.

ANGELO F. LUCIA, has transferred his membership in the American Institute of Architects, to the Western Michigan Chapter, A.I.A. Lucia had been a member of the Southern California Chapter, A.I.A.

Lucia, is a professor at the Michigan State University's Department of Urban Planning and Landscape Architecture.

BERNARD J. De VRIES, AIA is serving his tenth term as chairman of the Muskegon City Planning Commission.

DeVries, a member of the Western Michigan Chapter, A.I.A., has been a member of the Michigan Chapter, American Institute of Architects, for sixteen years.

After graduation from the University of Michigan, College of Architecture and Design, he was registered as an architect in 1937 and entered his own practice the following year.

He is a member of the Muskegon Zoning Board of Appeals, Kiwanis International, and in 1943 he was named "Man of the Year" by the Muskegon Junior Chamber of Commerce.

17TH ANNUAL

M. S. A.

MIDSUMMER

CONFERENCE

GRAND HOTEL

MACKINAC ISLAND

AUGUST 4, 5 & 6

CLIFFORD E. GIBBS

GENERAL CHAIRMAN

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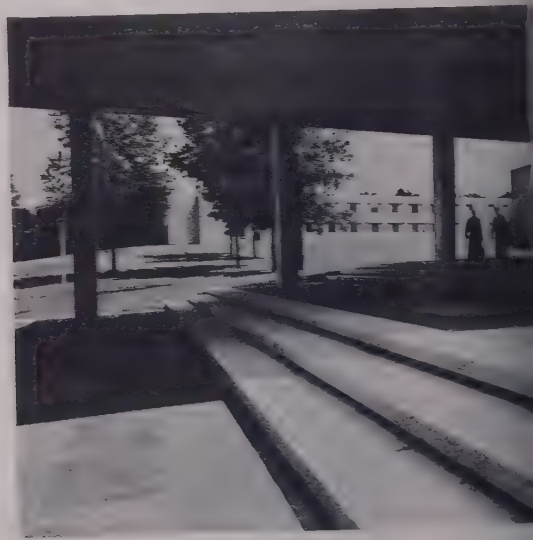
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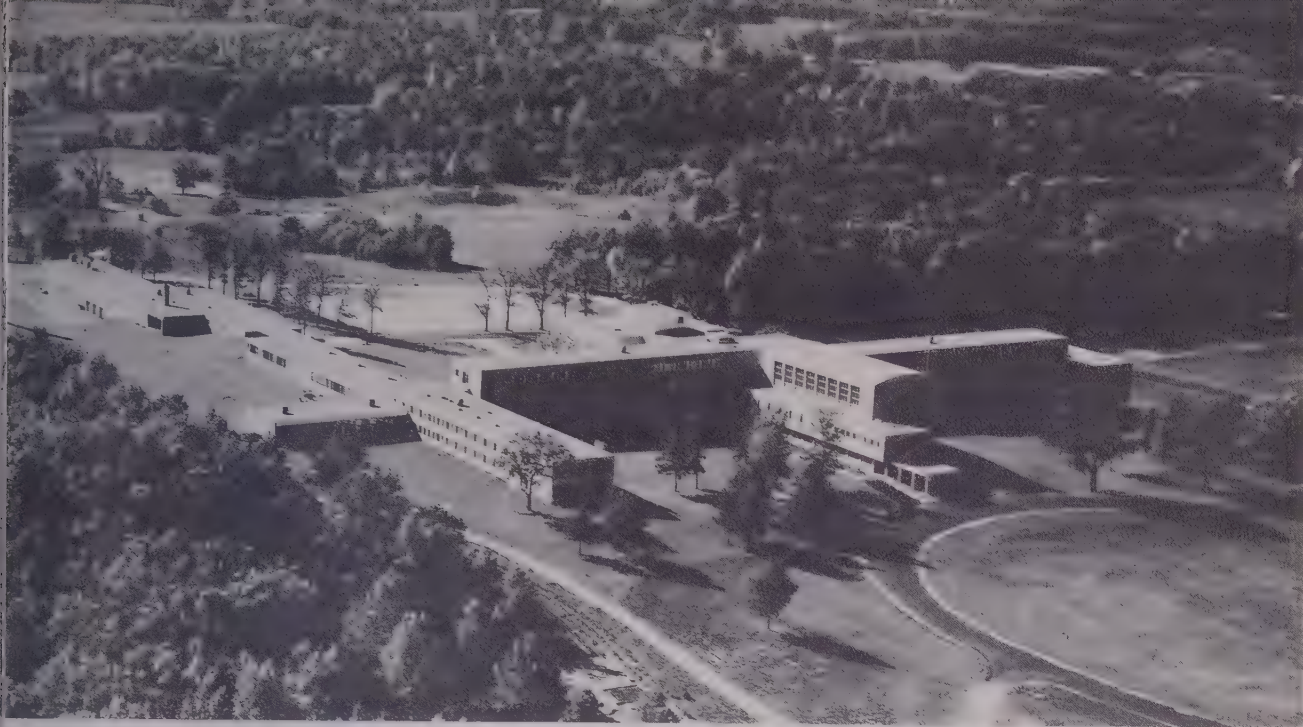
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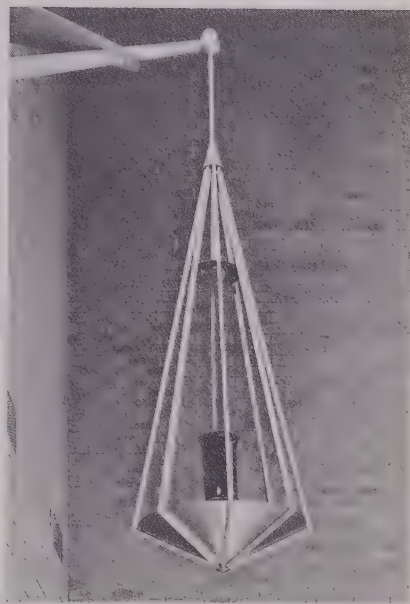
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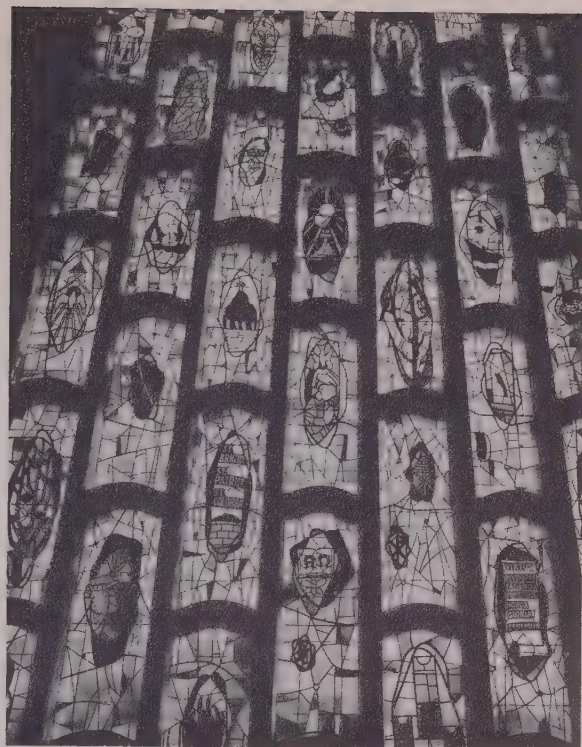


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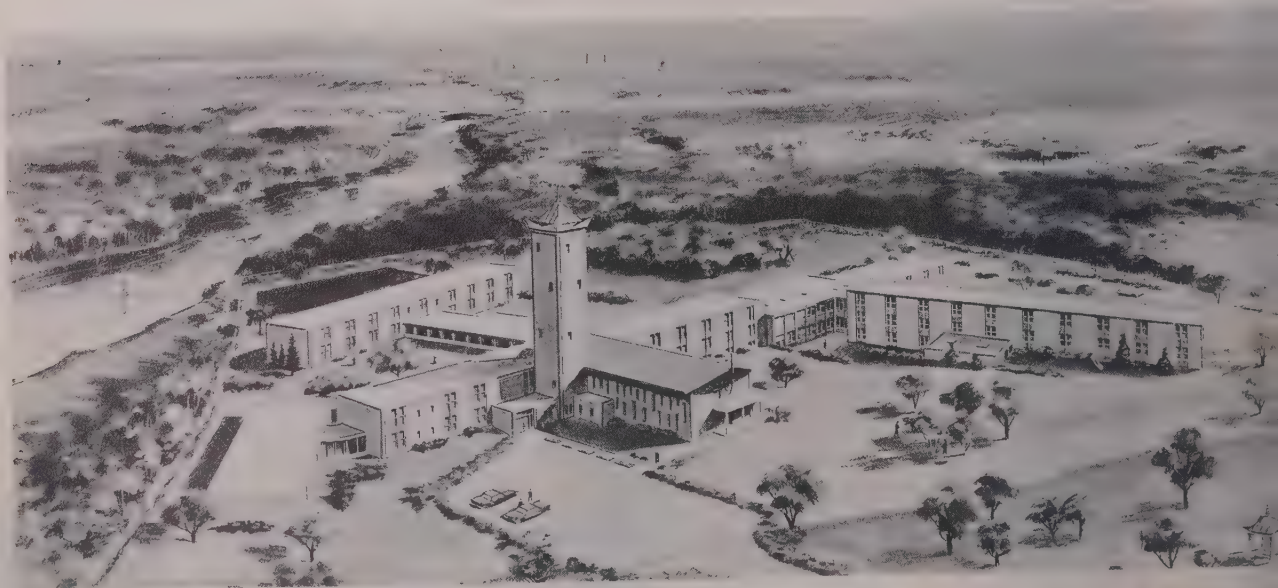


OUR LADY OF GOOD COUNSEL CHURCH, DETROIT, MICHIGAN

PHOTO BY BALTAZAR KORAB

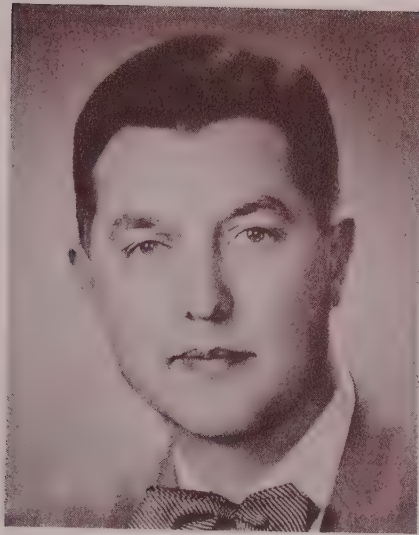


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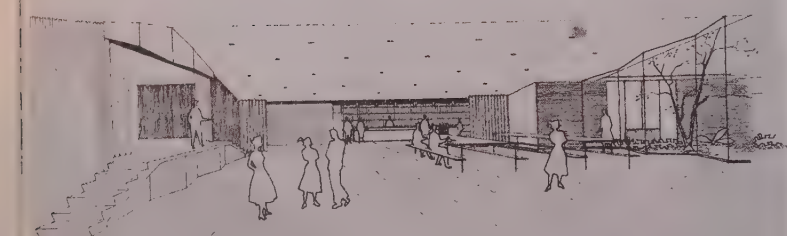
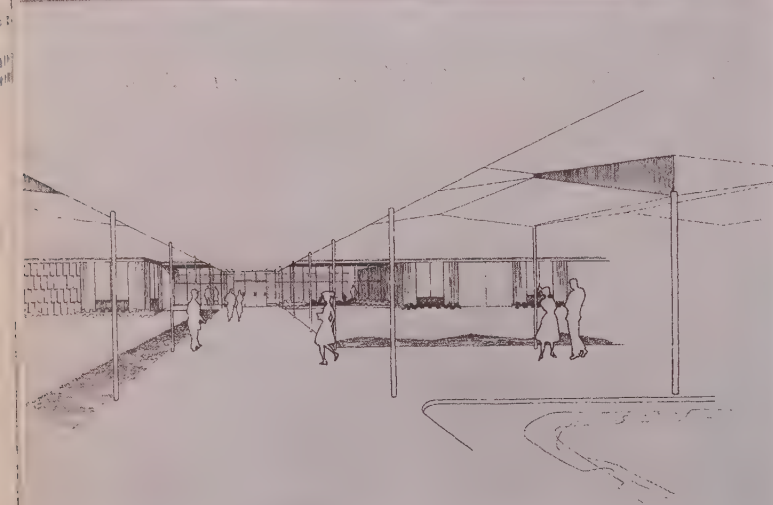
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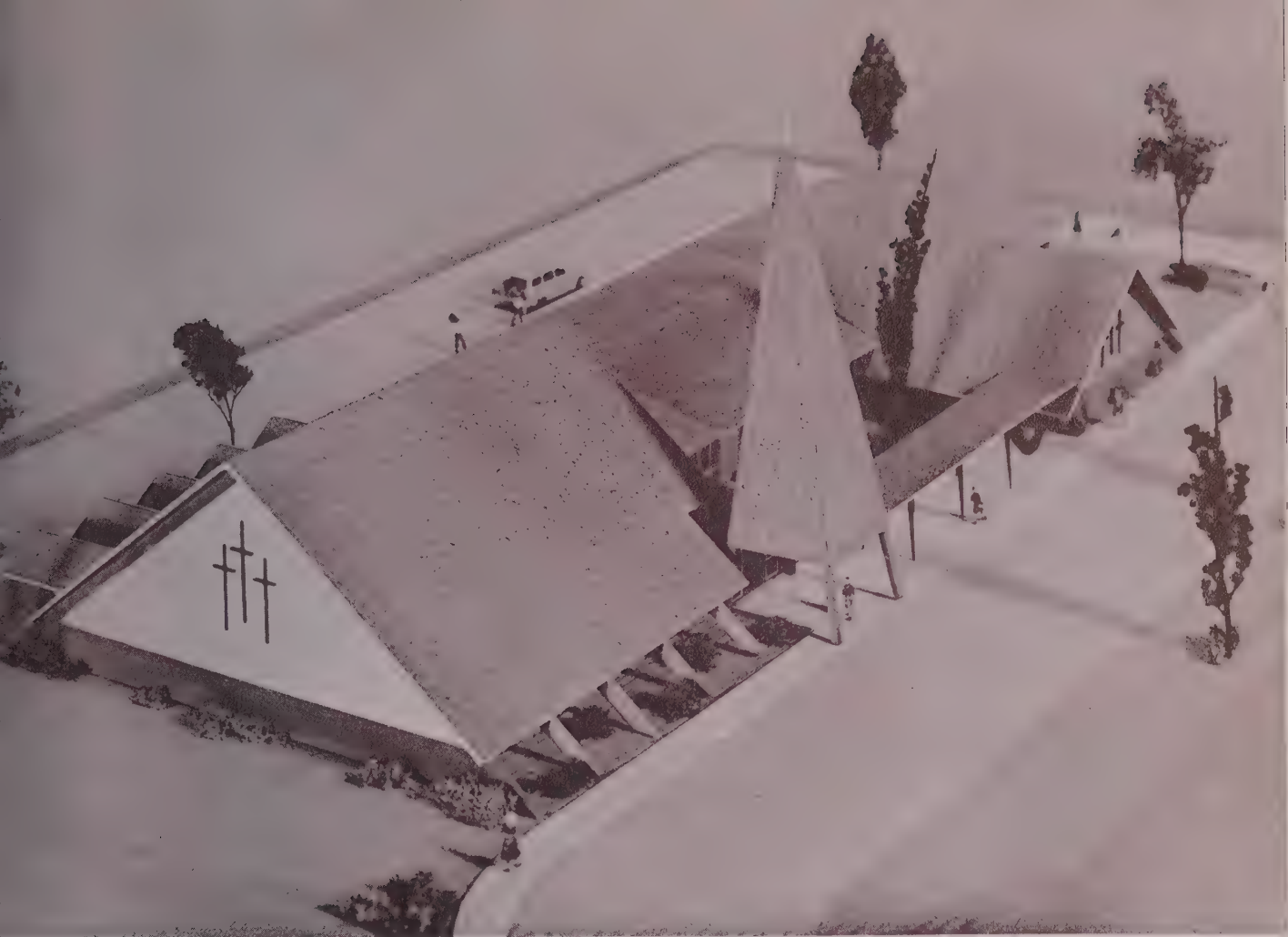


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GRACE MORAVIAN CHURCH  
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FLUSHING PRESBYTERIAN CHURCH, FLUSHING, MICHIGAN

RIGHT:  
ST. ANDREW'S PRESBYTERIAN CHURCH  
DAVISON, MICHIGAN

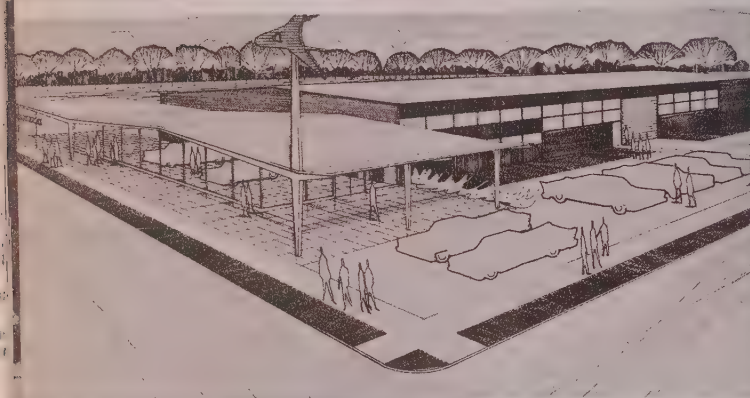
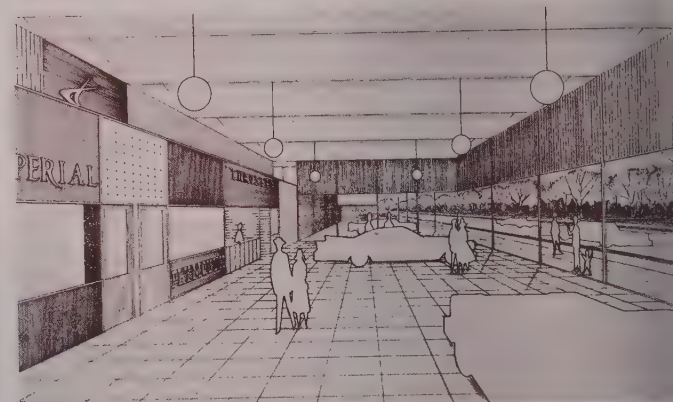
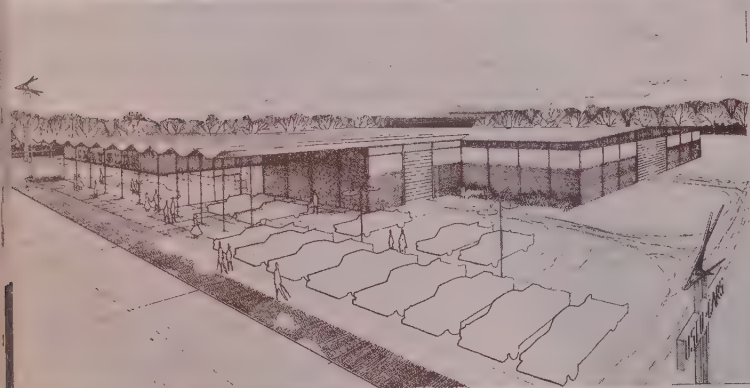
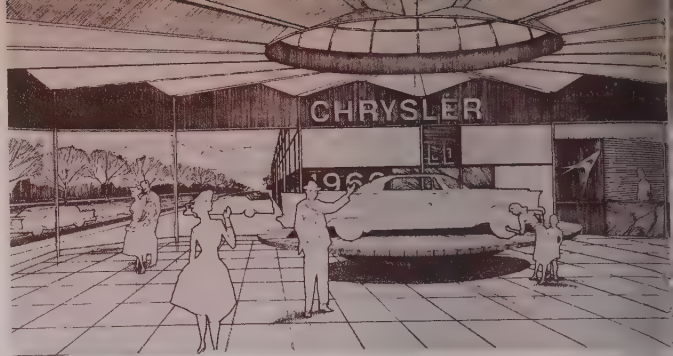
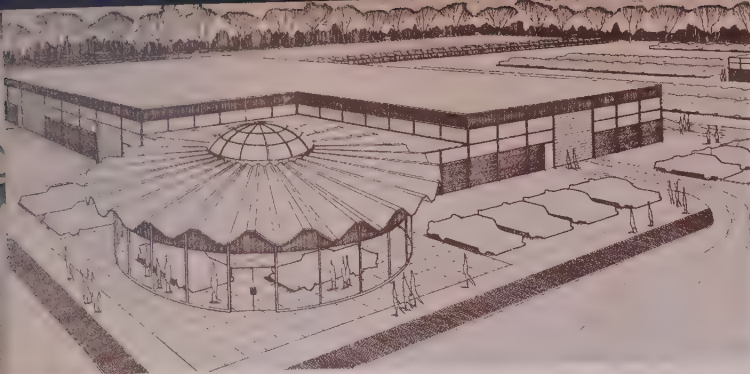


BELOW:  
MENOMINEE MORAVIAN CHURCH  
MENOMINEE, MICHIGAN



BELOW: TROUT CREEK LUTHERAN CHURCH  
TROUT CREEK, MICHIGAN





# DESIGNS FOR "DEALERSHIPS WITH A FORWARD LOOK" FOR CHRYSLER CORPORATION



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PHILIP N. YOUTZ, Director, College of Architecture and Design, University of Michigan, Ann Arbor

GERALD G. DIEHL, Director, 120 Madison Avenue, Detroit 26

HEADQUARTERS, 120 Madison Ave., Detroit

TWO ARCHITECTURAL FIRMS IN THE DETROIT AREA have won the praise of the National Association of Housing Redevelopment Officials, for the esthetic appearance of their projects, escaping the ugly-duckling stage that has characterized so much public housing."

OTIS WINN & CO., ARCHITECTS, of Detroit, came in for the Association's praise, in connection with its 200-unit development in Inkster, Mich., which project is described as having "an aura of suburbia, with most buildings having only one or two families, and none more than four.

The citation states there are tenant-kept gardens and generous yard areas. According to the Inkster project manager, Charles Thompson, tenants have been inspired by the attractive surroundings to improve their living habits, and he adds:

We have also found the community better disposed toward public housing since the project was built."

MEATHE, KESSLER & ASSOCIATES, INC., Architects, of Grosse Pointe, Mich., are credited with the 100-unit housing project in Mt. Clements, Mich., which also won an award from The American Institute of Architects.

The Association points out the development as an example of how "the institutional look has been disappearing from public housing."

HENRY F. ALTMIKS, of 719 Collingwood Avenue, Detroit, has become an emeritus member of The American Institute of Architects, its Detroit Chapter and the Michigan Society of Architects.

Altmiks, a native of Germany, had been with the firm of Albert Kahn Associated Architects & Engineers, Inc., as a partner, for more than 50 years, until he retired last year. He joined the Institute in 1941.

BEGROW & BROWN, ARCHITECTS, of Birmingham, Mich., received an award at the Minneapolis Conference of the Church Architectural Guild of America and the Department of Church Building, National Council of Churches, May 3-5, 1960.

The award was for the firm's Antioch Evangelical Lutheran Church in Farmington, Mich. The jury said of the entry:

"The plan is of particular interest because it suggests, in the relationship of the sanctuary and other parts of the building, that the program of the church is one whole. These elements are not simply an appendage to the worship space. In elevation and detail also, this building is one which raises the architecture from the prosaic to the poetic."

FRANCIS E. GRIFFIN, A.I.A., formerly of Detroit, is now an instructor in architectural drafting at Booker Washington Institute at Harbel, Liberia, West Africa.

Griffin, who is also engaged as an architect on the Institute's building program, states that this is a banner year for construction in Liberia, including a hotel, several government buildings and a presidential mansion.

In addition, the country is developing new building codes, zoning laws and an architectural organization.

GERALD R. HALLECK has been named chief architect of H. E. Beyster & Associates, Architects and Engineers.

A graduate of Lawrence Institute of Technology, Halleck has been associated with the Beyster firm since 1953. He was registered as an architect in Michigan in 1956.

FREDERICK C. O'Dell, AIA, professor of architecture at the University of Michigan, College of Architecture and Design, Ann Arbor, has been retired by the College.

Professor O'Dell joined the faculty at the College in 1920. A practicing architect, he is also remembered for his service with the 310th U. S. Engineers with the Allied forces in Archangel, Russia where he was a master engineer during World War I.

THE ARCHITECTURAL FIRM OF BENEICKE & LORENZ, 19740 James Couzens, Detroit, has become Lorenz & Paski, it is announced by Willard B. Lorenz, AIA.

Richard Beneicke has resigned from the firm and withdrawn from the practice of architecture to devote his full

time to the building and land development organization of Trend Homes, Inc.

Lorenz & Paski will continue the practice of architecture at the firm's offices.

Paski, a native Detroiter, was graduated from the University of Detroit in 1937. He became registered as an architect in Michigan in 1942.

"FALLOUT SHELTER SURVEYS: GUIDE FOR ARCHITECTS AND ENGINEERS" is the title of a 52-page illustrated booklet issued by the Executive Office of the President, Office of Civil Defense Mobilization, Washington, D. C.

Gen. Clyde E. Dougherty, Director of the Office of Civil Defense, City of Detroit, has agreed to make the booklet available to all those interested in the Detroit area. The Detroit office is located at 900 Merrill Plaisance, Detroit 3, Michigan. The telephone number is University 4-1800.

Detroit Chapter, The American Institute of Architects is cooperating with the Detroit Civil Defense Office. Chairman of the Committee on Civil Defense for the Chapter is Werner B. Anderson, Chairman; Alex Linn Trout and William S. Quinlan.

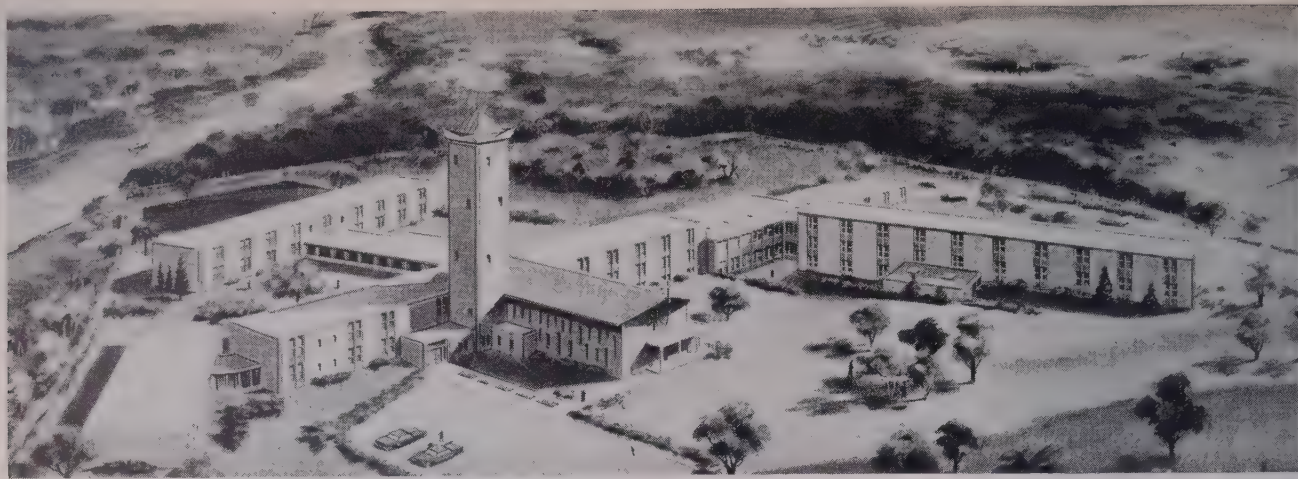
## Allan G. Agree

Allan George Agree, AIA, of 19364 Lauder St., Detroit, died suddenly May 14, following a heart attack which he suffered while testifying in Circuit Court. He was 48 years of age.

Mr. Agree was born in Stamford, Conn. July 16, 1911. He graduated in architecture from the University of Detroit in 1935, became registered as an architect in Michigan in 1938. He was engaged in various architects' offices in Detroit, following which he was an associate of Louis G. Redstone, AIA, for six years. For the past eight months he practiced as an individual under his own name.

He was a member of The American Institute of Architects, its Detroit Chapter and the Michigan Society of Architects.

Surviving are his wife, Florence; three daughters, Rollie, Sharon and Arlene, and five sisters, Minette Agree, Mrs. Jack Flusty, Mrs. Jack Goldstein, Mrs. Ben Kronmal and Mrs. Neil McDougall.



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## Student Chapter

MODELS OF BUILDINGS and site plans proopsed by Lawrence Institute of Technology students for the City of Southfield Civic Center are on view through July in the main floor foyer of the engineering college, Northwestern Highway and Ten Mile Road.

The models, strikingly handsome and expertly executed, were designed by senior architectural engineering students in a contest co-sponsored by the college and the City of Southfield for its 160 acre site on Evergreen Road between Ten and Eleven Mile Roads.

Mayor Donald L. Swanson said that while many features of the models and plans may be incorporated into the final Civic Center design neither Lawrence Tech nor the City of Southfield are presenting them as official and finalized plans.

"The students did a terrific job to show the wonderful possibilities of our Civic Center," Swanson said.

## Golf League

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The three prize-winners received checks of \$200, \$100 and \$50.

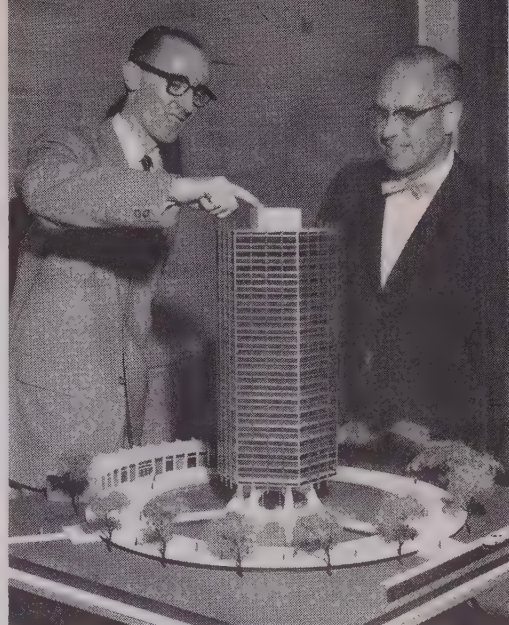
First prize went to Patrick Flaherty, 27, 14011 Wisconsin Avenue, Detroit, designer of the main governmental building. He was graduated from St. Theresa High, Detroit.

Another governmental unit was designed by Charles M. Gorman, 22, 3831 Devon Avenue, Royal Oak, a graduate of Southfield High School. He won second prize.

Austin Zago, 22, 15880 Turner Avenue, Detroit, won third prize with his model of a three building cultural group including a library, museum and auditorium. He was graduated from Cooley High, Detroit.

The site was laid out to include three groupings: the Governmental—a tall building for city offices and a single story adjacent building for the police and fire departments; the Cultural—museum, library and auditorium; and Recreational—a building and gymnasium, an indoor-outdoor swimming pool and a golf course.

A previous contest among Lawrence Tech architectural students resulted in the winning design of the Official City Seal being adopted by the City of Southfield Council.



Patrick Flaherty (left) shows Mayor Donald L. Swanson of Southfield the first prize winning model of the Governmental building group proposed for the Southfield Civic Center. The single story structure would house the police and fire departments with other city offices in the larger building. Flaherty was one of three Lawrence Tech students who won prizes for their designs

Both contests were under the supervision of Prof. Earl Pellerin, AIA, head of Lawrence Tech architectural engineering department and Prof. George Zonars of the department.



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# The Medium Sized Architectural Firm And Its Operation

By LINN SMITH, AIA

LINN SMITH ASSOCIATES, INC.  
GREAT LAKES REGIONAL DIRECTOR  
OF THE AMERICAN INSTITUTE OF ARCHITECTS  
AND PAST PRESIDENT OF MICHIGAN SOCIETY OF ARCHITECTS

Talk given before the Detroit Architectural Sales Representatives' Institute and the fifth in a series of six to appear in this publication during the following months.

I AM NOT SURE what a medium sized architectural firm is. I do know, however, that there is some question as to whether or not I am representing the proper category today. When Russ Wentworth asked me several months ago to participate in this program, I was not too concerned as I felt that we probably did represent a medium sized organization. However, the way business has been since that time has made me wonder whether I might at best be representing a very small office, and perhaps, even be here speaking as a representative of a non-existent office. However, I am pleased to report that in the very recent past we have been fortunate to have been selected as the architect for some substantial work so perhaps my speaking in this category today will not be too far out of line.

As I look around the room, I see a number of faces that I have not seen in the past few months and assume that now that we are getting busy again, we will once more be favored by your visits to our office.

In thinking about how you as sales representatives should sell an architect on your product, the similarity between your problem and the problem we as architects have in selling our services became apparent. You might note particularly that I use the word sell in connection with our business and I use it because that actually is what we must do. It is a very rare occasion that a client walks in the door and asks us to do a job for him. As you may know it is not uncommon for fifteen or twenty architects to be interested in the same project and usually the one who is successful has done the best selling job.

In our selling there are several basic things that we must do and these are almost identical with the things that you must do in your selling.

First of all, of course, we must find out about proposed jobs, which is the key step in any selling procedure. We use every source of which we are aware for obtaining this information. This includes newspapers, various published reports, information from friends, and even, occasionally, a tip from one of you. In other words, we must make every effort to find everyone we can who is contemplating a construction program and who will require architectural services.

Second, we must try to find out who is the key person in making the choice. This,

of course, varies considerably with the type of client just as it does with the type of architectural organization. However, there are some pretty general patterns established which can be determined and one can then decide how to proceed.

Third, we must try to get to see the person who is going to be instrumental in making the choice.

Fourth, we must be prepared to tell our story; to briefly, clearly, and concisely tell them about our organization, our background and the service we can provide. In other words we must try to get specified. We must convince them that what we have to sell is something that they should consider buying and we must give them all the information they will require in judging us and in making a decision.

While we don't have any actual statistics, as I understand the insurance companies do, we know that we must talk to, in the school field, perhaps fifty superintendents and we might get to talk to perhaps ten school boards and if we are lucky and all goes well we may wind up with one job. Obviously, none of us can get every job and we must go through this lengthy and complicated procedure of selling in order to get enough work to enable us to remain in business.

Even if one could define a medium sized architectural organization, I think it is readily apparent that not all medium sized offices would be organized in the same manner nor would they function in the same manner. Consequently, about the only thing that I can do is describe for you in rather general terms the structure and organization of our office, assuming that other offices would be somewhat similar. From your knowledge of how we function you may have a better insight into all offices of our general size.

We are organized on a departmental basis, which means that each department in our organization has responsibility for its phase of each project. This is in contrast to an organization in which one individual has complete responsibility for making decisions on a project through all phases. We do have, on each project, a person whom we call the Project Principal who works with the project from its inception to its completion. This person is, however, primarily our line of communication with our client and is the personal representative of the firm in our relationship with the client. He naturally will be familiar with the requirements of the pro-



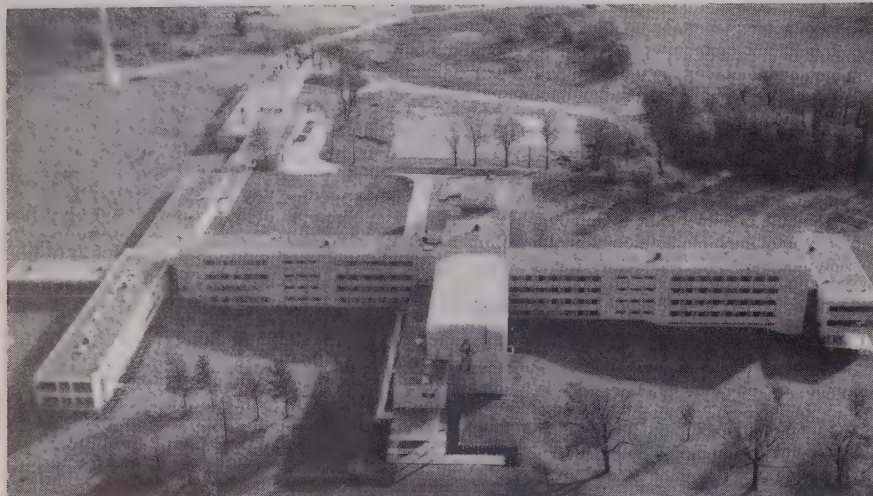
LINN SMITH, A.I.A.

ject and with the project itself throughout its life. However, he is not necessarily the person who will be involved in the selection of the materials, choices of equipment and decisions as to what will or will not be used. He will normally communicate the clients requirements, preferences, feelings, etc. to the various department heads upon which information the actual selections will be made.

The first department, normally, in a project is the design department. This is where the basic concept of the project is conceived and where the program established by the client is expressed in terms of a building. Naturally many basic choices are made at this stage in the work. This is where the type of structure, the type of exterior wall, the type of heating system, and many other decisions of this sort are made. These are the people that you must see are aware in general terms of the things you have to sell. They must know what systems, methods, materials, etc. are available to be used in buildings, how they should be used, how they function,

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how they might be incorporated in a building project. If they do not know about your product, its availability and its use, the chances are very good that it will not be included in the basic concept of the project and there will be no need for anyone farther along the line having more specific information about it.

The second department through which a project passes is the production department in which architectural, mechanical, electrical and structural working drawings are prepared. Here more specific decisions are made and specific detailed information is required. It is here that the selections will be made of the exact type of structural system, precast panel, exterior wall construction, sash, heating system, light fixtures, etc., etc. will be made. These are the people who need specific information on your product, how to put it together in the building, how it will work, how to detail it, etc. This is where you must see that information is available in the best possible form and as complete as possible to enable the inclusion of your product in the project as it develops.

The next step is the preparation of the specifications upon which bidding and construction will be based. This normally and naturally should be a function of the production department, but because of adjustments that are commonly made in organizational structure due to individuals in an organization, we handle specifications as an independent operation. The specification writer needs complete information on your product in order to specify those materials and equipment which are shown on the working drawings. The information you furnish him must be adequate for his use in selecting a group of materials or equipment, any one of which will be satisfactory for the specific use and which will as nearly as possible be completely competitive. He will, working with the job captain or the chief draftsman, determine what individual material has been used as the basis for the preparation of the working drawings and will then determine what group of similar materials should be included in the specifications. It might be worthwhile pointing out here that we use the so called "firm" type of specification, in which the particular manufacturers or suppliers who are acceptable are listed, and the contractors bids must be based on one of those named. Any deviation from this list must either have been approved by our office by means of an addendum prior to the receipt of bids or by a change order to the contractors contract with a credit to the owner subsequent to the award of contract. I know that there are many differences of opinion as to how this area in specifications should be handled but we have found this to be quite satisfactory and are pleased with the way it functions.

Our specification writer has an additional function in that he has been assigned the general responsibility for talking with sales representatives and seeing that the proper persons in the office are made aware of material and information from them. He also is the person who does the basic evaluation of various materials and determines whether or not they are comparable. This, of course, applies only to architectural items, while items in the mechanical and electrical fields are the responsibility of our chief engineer.

The engineering department follows generally the same procedure as I have outlined for production and specifications except that it is done by our chief engineer.

The final department involved in the project is our supervision department, whose principle functions are the interpretation of the contract documents and seeing that a project is built in accordance with the contract. Normally we handle the approval of sub-contractors and suppliers, substitutions, etc. as an administrative function by the same person who functions as a specification writer and the supervision department rarely is involved in this sort of decision. This probably is not the most usual procedure but it is the way we operate.

We have a basic philosophy about sales representatives which is based upon three fundamental concepts.

First of all, you are our best source of information if you are a good representative of your product. We have questions and problems regularly about the things you sell, how to detail it, how much it costs, what variations we can make in it, etc., etc. You are a very important and valuable person in this construction process if you know your product and know it well.

Second, you are, in my opinion, the most effective place that we have to learn about new products. I recognize that some of the promotion of new products comes through the advertising done by your companies, but I am convinced that most of our information about new things comes from your personal visits to our office. This is to me extremely important as it is one of the means of progress in the industry, and you should make every effort to see that we are all informed about any new products or lines you may have.

Third, we have a definite policy that we will always see you. This does not mean that we will always drop whatever we are doing and see you whenever you come in the office, but we rarely, if ever, refuse to see a salesman. I think that what I have just said about your being our best source of information and your being the most effective way we learn about new products makes it obvious why we have this attitude.

In this connection, in your thinking about how often you call and how long you spend talking I think that something I read recently may be of interest. This came from a Harvard Business Review and 20th Century Fund Study on the time executives spend on the job, and probably applies to you as much as to me. Here is a breakdown as found in this study.

The average executive spends on the job at the office 42.7 hours per week, at home doing paper work, etc., 6.8 hours per week, business entertaining 2.6 hours per week, travel to work 5.3 hours per week, combined social and business functions 2.8 hours per week, business travel 6.6 hours per week. This totals 66.8 hours per week that the average executive spends on his job and does not include time devoted to professional and civic activities.

I think that this is a relatively accurate picture of all of our lives and certainly indicates that we should be considerate of the other fellows time.

What should an architectural sales representative be, do, and recognize? I have

come up with a list of seven items which I might consider rules or fundamentals for a sales representative which have a great affect upon the respect I have for you as individuals who call upon me:

1. The sales representative should know his product, its general area of use, and its limitations. You are wasting your customers time and injuring your reputation and that of your product if you call upon us without comprehensive knowledge of the product you are trying to sell us. This is a must. And please don't forget that your particular product may not be the answer to every problem. It does have its limitations and you should be frank in telling us if you feel that we are not using it properly.

2. A sales representative must recognize the right of the architect and of the client to exercise some judgment in the selection of what he will or will not use. I do not believe that we have any obligation to use your product on every project on which we are using perhaps similar products. I do believe, however, that we have the right to make evaluations and determine what is right for a particular project. Occasionally this right is abused with consequent problems but certainly too, the right is there. This really is no different than the right a client exercises in selecting an architect and we can have no quarrel with his judgment if he selects someone other than us.

3. A sales representative should strive to establish a reputation in his field which will get the architect to call him when he needs information rather than a competitor. The more you know about your product and how it should be used, the better you will be. I don't think that it is any big secret that there are certain of you in whom we have confidence and respect and when we need assistance you are the ones we call. Obviously when you have this reputation and are in this position you have a much better opportunity for selling your product.

4. A sales representative and his company must assume a responsibility for his product. It just isn't possible to blame every problem encountered with your product on the architects design or his use of the material or on the contractor. We all make mistakes, we make our share and you make yours. When you make one, you enhance your reputation with everyone concerned if you step up to it and take the responsibility for it.

5. A sales representative should be considerate of the person he wishes to see and conservative of the time he spends in talking to him. As I mentioned earlier we are all busy and it isn't always possible to see exactly the individual you wish to see at exactly your convenience.

6. When the sales representative is asked for cost information and budget prices it is extremely important that these prices are correct and accurate. We have all had, on occasions, major problems which stemmed entirely from inaccurate cost information given us by a sales representative if you make a habit of this sort of thing it should be obvious that you are not going to be called upon for assistance and your product is not going to be specified.

7. A sales representative should learn who to talk to about his product and at what stage in the development of a pro-

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ject to talk to them. You can miss the boat completely if you talk to the wrong people at the wrong time. For example, as I outlined earlier, if your product is a design element, talk to the design department during the design stage of a project.

As a general rule, depending upon your product and when you are not sure of the exact status of the project, I would suggest that you see the specification writer, whether it be architectural or engineering, or the chief draftsman. Probably the bulk of the decisions are made by these people and your chances of getting the right person are better. More specifically, in our organization, as I previously mentioned, our specification writer handles most of this work and sees that the salesman is referred to someone else if necessary or desirable, or that the information he brings to us is routed to the proper person.

Attempts of having your product recognized as an equal to something which has already been specified, probably varies from office to office. In our office, this procedure is handled by the specification writer for architectural items and our chief engineer for engineering items. In other offices, this duty is possibly handled by the supervision staff or even perhaps by one of the principals in the organization.

I have limited myself to talking about only one of the two basic problems which I feel that you have. That is the problem of getting the architect to specify your product and to use it in his detailing. I will not attempt to discuss your second problem of getting the contractor to buy your product once it has been specified nor do

I have the desire to get into a discussion of bid shopping.

In conclusion, I have two "don'ts" that I would like to emphasize:

1. Don't try to sell your product by criticizing the competitive products. A good salesman is a constructive salesman who can sell his product on its merits and does not find it necessary to see negatively by tearing down his competitors.

2. Don't go to the owner if the architect rejects your product. When you do, you are in effect telling the owner that his architect is either incompetent or dishonest, and in either case you are certainly undermining the essential confidence of client-architect relationships. It might be of interest to you to know that generally, even if you do go directly to the owner without the architect's knowledge or permission, the owner will rely upon our recommendation in the final analysis and you have not accomplished anything constructive anyway. Either of these procedures will destroy the confidence we have in you and will make it more difficult for you to sell to us.

It has been a pleasure having this opportunity to talk to you about some of the things involved in your selling to architects. I hope that it may in some way be of some help to you. It certainly has been an enjoyable experience for me.

=====

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## Exhibit School Models

AS INDICATED in an earlier communication to all MSA members, the Annual School Plant Conference will not be held this summer at Michigan State University. However, in cooperation with the American Association of School Business Officials, one day of their week's workshop — Wednesday, July 27 — will be devoted to school buildings. Please note that this is a change of date.

All members of the MSA are invited to join with the business officials on this date. Advance registration is not necessary; and a registration fee will not be charged for the one-day session, which is to be held in the Kiva in the College of Education Building.

All Michigan architects are urged to exhibit Models of proposed and recently completed school buildings (elementary, secondary, college, and university) during the week of July 25-29, 1960. The models will be a focal point of interest in the Education Building during this week. Advance registration for model exhibit must be made by Wednesday, July 20, 1960.

For further information, contact Dr. Floyd Parker, 409 College of Education, Michigan State University, Phone: ED. 2-1511, Ext. 3561.

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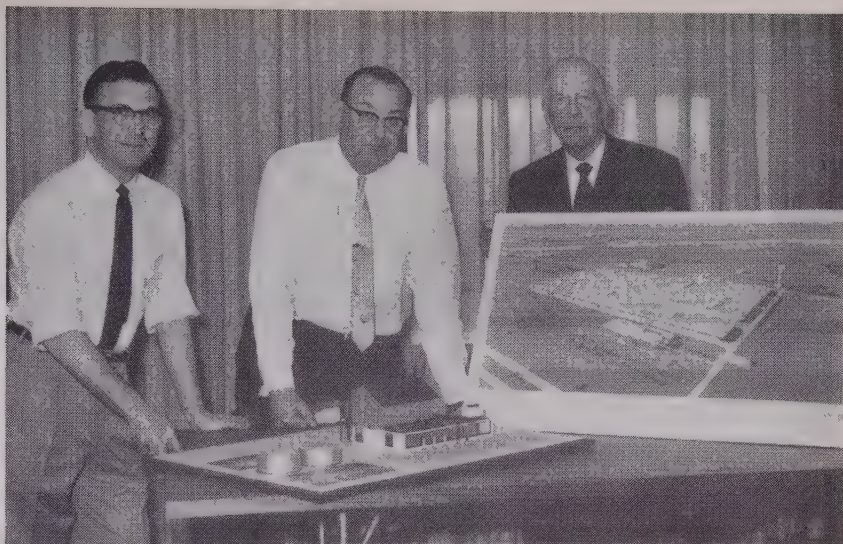
ALBERT KAHN ASSOCIATED ARCHITECTS AND ENGINEERS, INC.'S, Detroit, new automobile assembly plant, designed for the Chrysler Corporation and built at Fenton, Missouri, near St. Louis, was named one of the nation's "Top Ten Plants of the Year." The plant was selected from over 500 entries by FACTORY, a McGraw-Hill publication, in its 26th annual "Best Plants" competition.

Over the 26 years the competition has been held, FACTORY'S editorial board has judged over 10,500 entries, and from these thousands it has selected approximately 200 to bear its accolade "Top Plants of the Year." This year's citation of the Chrysler-Fenton plant brings to 20 the number of Kahn-designed plants which have received this honor. The list of clients for whom these plants have been designed reads like a blue book of American industry. Included are: Chrysler, Ford, General Motors, Briggs and Stratton, Burroughs, General Electric, United Aircraft, and Wright Aeronautical, to name a few.

THE LARGEST PLANT IN THE WORLD devoted entirely to the production of portable typewriters was selected as one of "Ten Top Plants" of 1960. Designed by Giffels & Rossetti, Inc., of Detroit, the 300,000 square foot project for Royal McBee Corporation at Springfield, Missouri was picked from over 500 nationwide entries by Factory, a McGraw-Hill publication, in its 26th Annual Design Competition.

The project, occupied in August, 1959,

**Royal McBee Corporation, Springfield, Missouri**



Sol King, President (left), Geo. H. Miehl, Chairman (center), and Sheldon Marston, Executive Vice President (right), Albert Kahn Associated Architects and Engineers, shown with Power House Model and Photograph of Chrysler's Award-Winning St. Louis Assembly Plant.

The citation for Chrysler's new plant reads: "Self-contained manufacturing city rising out of the Missouri countryside, Chrysler's newest assembly plant pours forth dozens of passenger cars from a single, tightly scheduled line. A host of excellent plant services give balanced attention to the production, maintenance, and personnel needs of this huge operation."

The plants were nominated by regional and state development commissions, railroads, utilities, readers of the maga-

zine, and others interested in better plant facilities. Winning plants were required to be of "general interest and significance for a broad range of plant operating executives in many types of manufacturing industries and in companies of all sizes." Selection was based on adaptability to changes in production methods and processes; provisions for growth and expansion; plant electrical services; services other than electrical; employ facilities and services; maintenance, and appearance of buildings and grounds.

was cited for "its colorful, sophisticated consumer product. Outside, the plant is low-slung, clean and simple. Inside, it's smooth working, intricate, yet easy to maintain. Miles of clever conveyors seek out the proper destination for the parts they transport."

Considered in the competition were plants nominated by United States architects and engineers, regional and state development commissions, railroads and utilities. The ten winning plants were re-

quired to be of "general interest and significance for a broad range of plants operating executives in many types of manufacturing industries and in companies of all sizes"

Selection of the plants was based on adaptability to changes in production methods and processes; provisions for growth and expansion; plant electrical services; services other than electrical; employ facilities and services; maintenance, and appearance of buildings and grounds.

The award presented G&R for the Missouri project is the second such commendation received in recent years. Their design of a plant for Leeds & Northrup at North Wales, Pennsylvania was selected as a top winner in 1957.

17 ANNUAL

MSA MIDSUMMER CONFERENCE  
GRAND HOTEL, MACKINAC ISLAND  
AUGUST 4, 5, & 6, 1960



Andy Barton, Frank Fisher, Ernie Dellar, Earl Meyer, Walter Horn, Stanley Wiggin, Joe Dworski (Head), Paul Roth, Don Forrest, Larry Hume, Fred Harley, Woody Woodhouse, Owen Todd, Werner Gunther, Jim Moriarty, Alex. Ferguson, Gay Watts, Phil Berry



Herb Yohe, Ernie Dellar, Jim Moriarty, Bill Smith, Walter Horn, Geo. McLaughlin, Jerry Kelly, Harold Pine, Jack Blair, Andy Barton, Russ Radford, Alex. Ferguson

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LEO PERRY—OFFICIAL PHOTOGRAPHER



Herb Yohe, Russ Radford, Ernie Dellar, Walter Horn, Bill Smith, Andy Barton, Jack Blair, Harold Naser, Jerry Kelly, Alex Ferguson



Earl Meyer, Walter Horn, Ernie Dellar, Paul Roth, Don Forrest, Larry Hume, Alex Ferguson, Phil Berry, Fred Harley, Gay Watts, Jack Mills, Woody Woodhouse, Geo. McLaughlin, Werner Gunther, Joe Dworski, Andy Barton

Earl Meyer, Larry Hume, Ralph Hammett, Alex Ferguson, Art Schmidt, Stanley Wiggin, Ernie Dellar, Owen Todd



Geo. McLaughlin, Ralph Hammett, Andy Barton, Harold Pine, Harold Naser, Alex Ferguson, Jack Blair, Bill Smith, Walter Horn, Russ Radford



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2210 Park Ave., Detroit 1, Mich.

OVER 200 PEOPLE were in attendance at a construction industry dinner meeting sponsored by the Education Committee of the Exchange June 9, 1960 in the Veterans Memorial Building. This was the second in a series of industry meetings designed to expose and deal with problem areas within the construction industry. The particular area selected for the evening's program was in the field of credit management. Featured speakers were Robert H. Hoffman, Vice-President, Bureau of Credits, Inc. and Tyrus R. Stansberry, Vice-President, Manufacturers National Bank, Detroit.



**Robert H. Hoffman, Vice President, Bureau of Credits, Inc.**

Mr. Hoffman stated that credit practices are being abused today more than any other time in history. This, he said, is due to management pressuring for sales with little regard for warnings from the credit man. Even worse is the case where there is no credit man. Management, being concerned with sales and more sales, is seldom qualified or trained in credit management and cannot use good judgement as regards credit.

He advised the use of a credit report as an effective tool to accurately appraise a customer. An accurate account is seldom obtainable by checking customer references. In the case of a contractor the credit man should know how much work the contractor has in process, his capital structure, paying habits

and performance record. If it is a border line case he should be prepared to secure bonding rights if applicable and to secure his lien rights. Securing bond and lien rights is always good practice, he said.

Mr. Hoffman pointed to the danger involved when an architect, engineer or general contractor guarantees payment to a supplier of a sub contractor. Where a payment is made to such a supplier of a bankrupt sub contractor within four months of the time he goes bankrupt, the law requires the return of the money to be included with his assets for pro-rata distribution to creditors. Because of this requirement of the law, such guarantees cannot be made by an architect, engineer or general contractor on behalf of the sub-contractor.

In Closing, Mr. Hoffman stated that credit is a vital medium of exchange in a constantly expanding economy and stressed the importance of continually checking credit accounts and keeping credit records up to date. He advised working on the premise "It isn't what he used to be—it's what he is today."

Mr. Stansberry began by explaining the poor economic condition of the construction industry. When construction volume declined many new firms appeared composed of personnel discharged by established companies. Many of these new firms lacked experience and capital and leaned on the subs for financing. The sub contractors



**Tyrus R. Stansberry, Vice President, Manufacturers National Bank**

complained that the prime contractors were beating down their prices and that the subs had to carry the load. The suppliers felt they were forced into a position where they had to extend credit terms.

In interpreting credit he said the concern should be with the quality not the quantity. He quoted Mr. Clifford S. Nelson, Vice-President, Continental Illinois National Bank and Trust Company who stated "There are too many marginal operators who have crept into the vicious cycle of high volume, high overhead and high debts, all of which puts them into the position of virtually trading dollars and bidding at cost or less. I think that bonding companies and credit grantors are both culpable in helping to sustain such submarginal operations at the expense of the good operators in the business."

Mr. Stansberry stressed the need for the contractor or borrower to keep his house in order. This requires a balance in management, knowing costs and following the job. He suggested that the relationship between capital and volume be 10 to 1. He cautioned against loaded billings which, although may gain working capital during the early stages of a job, must be rebated during the later stages.

He pointed out that marginal credit is often a very expensive form of credit. It often results in the loss of discount, cost of borrowed money, cost of collection effort or a possible bad debt or write off.

In summing up, Mr. Stansberry offered the 3 C's as a guide in determining a good credit risk. They are Capital (should be one-tenth of volume)—Capacity (the ability to perform) and Character (integrity, honesty, intent to pay).

17TH ANNUAL

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YOUR EXCHANGE SPONSORS many constructive activities during the year. One was the "Student Professional Education Day" program — when students were given a trip to see a building under construction. (See pictures above.) The day's program included talks on "History and Facts About the Construction Industry," "What Part the Builders Exchange Plays," and films: "Desiring a Better Tomorrow" and "Constructor," visits to various architects' offices, and

a luncheon at the Builders Exchange Building, where Clarence Rosa, President of the Lansing School Board and Architect and Assistant Director of the State of Michigan Building Division, spoke.

The Exchange members sponsoring the Student Professional Educational Day were: B. & B. Equipment Co., Boichot Concrete Products, Christman Co., Glazed Products, Inc., Hanel-Vance Construction Co., Haussman Con-

struction Co., Martin Block Corp., Mechanical Contractors Assn. of Lansing, Minneapolis-Honeywell Regulator Co., Standard Block & Supply Co. of Michigan, Young Brothers and Daley.

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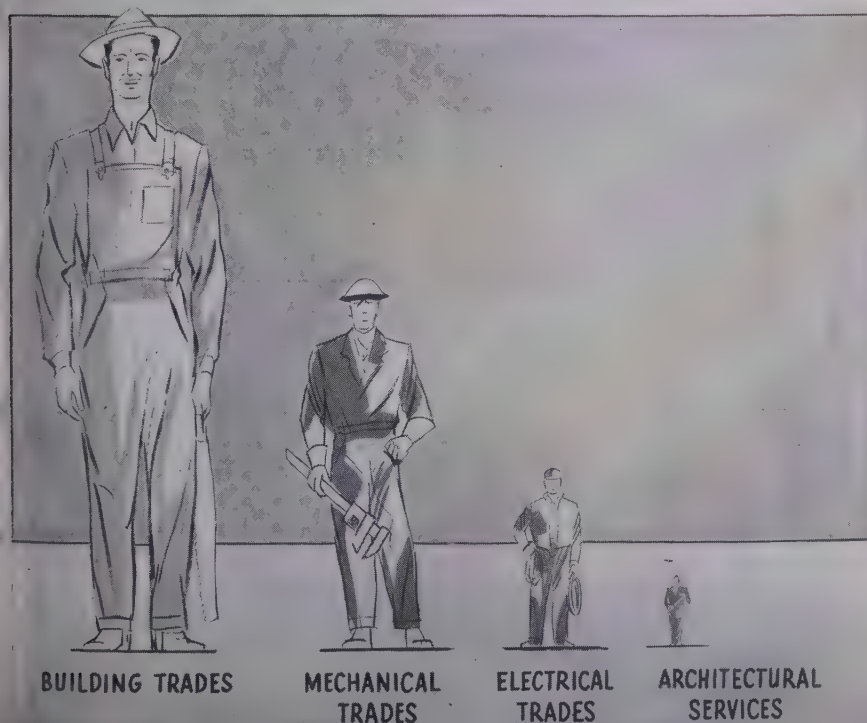
## Standard School Plan

An editorial in the Ingham County News, of Mason, Mich., May 26, 1960, brought to our attention by Mr. J. Revell Hopkins, Secretary of the Builders & Traders Exchange of Lansing, Inc.

Michigan people spend many thousands of dollars every year on hiring architects to draw separate plans for every school building. Michigan people probably also pay heavily for some of the mistakes made by architects.

Ingham's Pomona Grange gave its approval to a remedy that has long been advocated but which school officials are apparently reluctant to apply. That's standard plans, to fit the general run of conditions.

The state department of education or some other state agency could approve standard school plans, calling for vari-



ous types of construction and to meet a wide range of conditions. School officials could then take their choice, perhaps employing architects to make a few changes necessary to meet unusual conditions.

American manufacturers of automobiles and other mass-produced products do not custom-build individual units. Few American men and women have tailors design and make their clothing. They wear mass-produced garments. We are building school houses on a mass production basis. There's no real need for spending so much money as we're now spending in architect fees, hiring them to draw up special plans for every

project. They would be better employed by seeing to it that the buildings are erected in strict conformity with the approved plans.

The Grange should go beyond the resolution stage in its stand for master school plans. It should enlist the support of other organizations to the end that more school buildings could be provided at less cost than under the present tailor-made system.

This idea, long propounded by the Lapeer County Press, has been discounted throughout the country, having been tried and discarded. The architect's fee is such a small part of the total cost that to save a portion of it would mean

practically nothing. Further, the editor admits a bureau would have to be set up and plans acquired. This would cost something. Also the editor states an architect would still have to be employed at least on a limited basis. Just how much saving would result? Schools today are far more than just class rooms. In many instances they are the only buildings that can be considered community centers. To try to economize on the architect would be penny-wise and pound-foolish indeed. The illustration adjoining shows how small the architect's fee is compared to total cost. It was worked out by the MSA Committee on Fees.

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THE BUILDERS AND TRADERS EXCHANGE OF GRAND RAPIDS carries on several civic functions during the year and one of the most important of these is the producing of the Greater Michigan Home Show each year for the people of Western Michigan.

The first Home Show was held in December, 1917 with the Exchange as sole sponsor. World War I was still on but that didn't matter too much. The first show was held in the Waters-Klingman Building and was regarded as a huge success, being repeated annually until 1930.

Then, with new home construction flattened by the financial depression the event was suspended until 1936. With the completion of the new Civic Auditorium the show was again produced in the basement exhibit hall with the Grand Rapids Retail Grocers and Meat Dealers Association as co-sponsors thru 1940.

In the year 1940, the Exchange erected a model house and gave it away as the grand prize to a lucky Home Show visitor. So popular was this feature that new homes were built and given away in 1941 and 1942. The 1940 home, a comfortable, attractively designed and

well built structure, would have brought about \$6,500 at that time. On today's market it would be in the \$20,000 bracket. Constantly rising costs made the continuance of such an expensive award impracticable.

While plans were being made for the 1942 show, World War II broke out in December. Management decided "the show must go on," but by the time it got under way government restrictions on so many critical materials and bans on manufacture of so many different articles for civilian use, left many prospective exhibitors with nothing to display or sell. The number of enforced cancellations by these prospective exhibitors put the show 'in the red'. It was the only Home Show that has operated at a loss.

In 1951, the management of the show took over the entire Civic Auditorium for exhibit space and has continued with this arrangement until the present. The Grand Rapids Home Builders Association became co-sponsors of the Greater Michigan Home Show in 1951 and a cooperative working agreement between the home builders and the Exchange was formed and has continued.

The 1936 show drew 20,000 visitors and the attendance has grown from this

point to an all time high of over 52,000 in 1958. The 1960 Greater Michigan Home Show drew over 50,000 attendance from points throughout Michigan and surrounding States. A total of 360 display spaces are available in the Auditorium and more than 160 exhibitors purchased space in the 1960 show.

The show's sponsors for a number of years conducted model home contests in the schools and also home design contests. This brought new ideas into the construction fields and gave the opportunity for the youth of the area to become familiar with construction.

G. Winston Burbridge, Secretary-Manager of the Builders and Traders Exchange also acts as show manager and producer. He is assisted each year by members of the Board of Directors of the Exchange and members of the Home Builders Association. Preliminary work begins on the show in September and gathers momentum right up to the point of show time in March of each year.

The Exchange has received many compliments thru the years on their producing Michigan's Greatest Home Show and for their efforts to serve the public by offering new ideas and methods of construction and furnishings to the community.

The 1960 Greater Michigan Home Show Drew Over 50,000 Attendance



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The part of the tank which holds the molten glass is like a huge rectangular swimming pool. The tank is built principally of special refractory peices. One end of the tank is called the charging end, the other the rolling end. The mixed batch is automatically pushed into the charging end on a specific time schedule. In the tank the batch begins to melt at temperatures of about 2800° F.

After thorough "cooking" and mixing in the tank, the molten glass comes out of

the rolling end. It flows over the lip of the tank into the forming rolls. These are giant, specially made water-cooled rolls which form the glass into a semi-solid, continuous ribbon of glass approximately 11 feet wide and of the desired thickness. Leaving the forming rolls the glass, still soft, passes over a short series of rolls and becomes solid.

The glass ribbons then enter the annealing lehr. This is a long, covered, oven-like tunnel where the stresses and strains in the ribbon of glass are controlled to give a workable product. From the annealing area of the lehr, the glass, still in a continuous ribbon, passes into the cooling section where it is gradually brought down to about room temperature. The glass at this stage is rough plate. In regular production, this rough plate is then ground perfectly on both side in twin-grinders, it is polished, cut and packed.

The foregoing were the essential steps followed in making the special one-half inch rough and polished plate glass for the National Bank of Detroit. In making this custom glass, it was necessary to alter certain of the steps and to use special equipment. The forming rolls had to be readjusted to the one-half inch thickness. Then at the end of the annealing lehr skilled craftsmen cut the glass ribbon into "plates". The rough plates to be used as screens on the lower floor were carefully selected and moved to the finishing shop.

Other rough plates were then ground first on one side, then on the other to be perfectly parallel. Following this, they were polished to a gleaming lustrous finish. This special handling of the glass in the grinding, polishing and finishing stages was necessary because of the tremendous size of the glass.

For the Super-Multiplate glass, lights of high quality plate glass of the required size are cut from specially selected production line output. These, together with large, vinyl plastic interlayers, are cut to size and "tacked" into a sandwich. These units are then put into an autoclave, a type of high pressure cooker containing heated oil. In the autoclave the glass and plastic is "pressured" into one perfectly transparent and inseparable unit. The bonded glass is then cleaned and packed for shipment.

The  $\frac{1}{2}$ " Plate Glass and the Multiplate was engineered into place by West Detroit Glass Company of Dearborn, Michigan.

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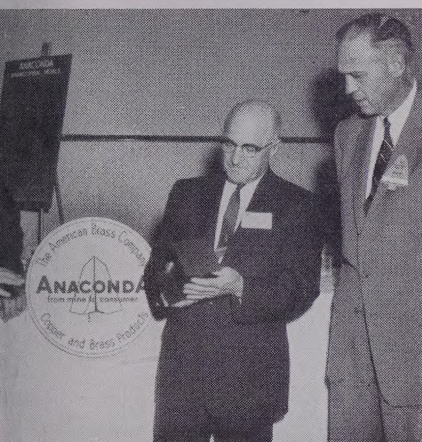
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# Products News

N. W. HAMILL CO. 1430 East Larned Street, Detroit, Michigan have been appointed distributors for the Yale and Towne Lock Division and will have a complete contract and builders hardware department specializing in the servicing and assisting of architects in all phases of light and commercial hardware requirements. The phone number is WOodward 1-0534.



Photos By Photo Illustrators, Inc.



ABOVE: Detroit American Brass Forum has largest attendance of any in country  
LEFT: Paul Brown, AIA, is shown a section of the extruded bronze shape used for the vertical mullions on the Seagram Building, New York City. Left, K. G. White, vice-president, The American Brass Company. Center, H. E. Voegeli, architectural specialist of the brass firm

THE AMERICAN BRASS COMPANY was host on May 18 to 120 members of the Michigan Society of Architects at the Pick-Fort Shelby Hotel, Detroit. Following a hospitality hour and dinner the forum was opened by Paul Brown, vice-president of the Detroit Chapter, AIA, and Kenneth White, vice-president of The American Brass Company.

To generate the submission of questions, Henry Voegeli, architectural specialist from the company's headquarters in Waterbury, Conn., presented general information about the architectural uses for copper alloys and reasons why there

is renewed interest in bronze. Voegeli's talk was followed by an illustrated slide discussion of architectural details presented by John Foehl, development engineer from the Waterbury Office.

The purpose of these introductory talks was to stimulate questions from members present and was highly successful. For alloys, comparative costs, finishes, fabricating methods and maintenance procedures.

The meeting was the largest so far in attendance of all similar forums which had been presented by The American Brass Company in various cities throughout the country.

## Universal Door Clearance

By E. R. HOLTZ  
Desco Metals Co.

FIVE-EIGHTHS OF AN INCH has become almost universal as the clearance between the bottom of a door and the floor line. This allows for a  $\frac{1}{2}$ " threshold with a  $\frac{1}{8}$ " clearance at the opening line itself (Fig. A), and gives adequate clearance between the bottom of the door and the floor line throughout the full arc of the door swing.

Some Architects, on interior doors not requiring a threshold, have arbitrarily reduced this  $\frac{5}{8}$ " clearance to all sorts of dimensions ranging from  $\frac{3}{16}$ " to  $\frac{3}{8}$ ". This change from the normal standard creates one physical problem . . . and one financial problem.

The physical problem is that  $\frac{3}{16}$  and even  $\frac{3}{8}$ " isn't always adequate door clearance for the full arc of the door swing, due either to the slope of the floor, or the unevenness of the floor, or

any mat or carpet on the floor. The universal  $\frac{5}{8}$ " should, therefore, be used as in Fig. B.

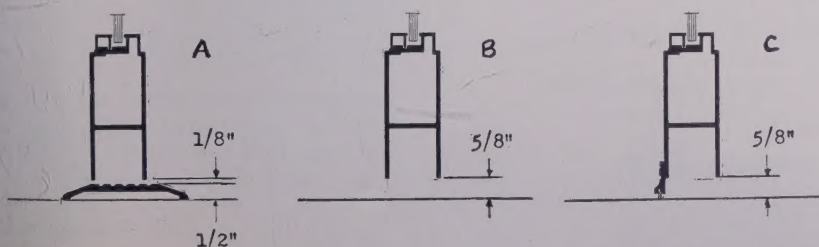
The financial problem arises that when that clearance is reduced it requires a special height door which costs considerably more than a standard—all because of a fraction of an inch. Naturally, the whole unit could be dropped, avoiding the door height surcharge, but then the top transom line would not remain even between inside doors and outside doors. Adhering to the  $\frac{5}{8}$ " standards for both inside and outside entrances is, therefore, recommended.

When there is a need or desire to close the  $\frac{5}{8}$ " clearance on an interior unit, a weatherstrip is available that can be screwed to the bottom of the door to close up all or the desired portion.



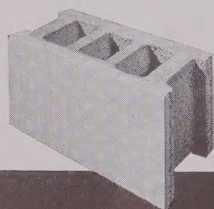
MR. SANDROCK

UNITED STATES PLYWOOD CORPORATION, World's largest plywood organization, has announced the appointment of Walter G. Sandrock as its new mid-western zone manager of the engineered products department of United States Plywood's Allied Products Division. Sandrock is well-known to the architectural profession in Michigan and the surrounding states as a very capable man, and has a large following.



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# Bulletin Board

JEROME BEATTY, JR. in Saturday Review:

Our doctor charges \$7 for a house call; our appliance repair man, \$7.50.

Hal Boyle tells the true story of a nineteen-year-old girl who was accused of being an accessory in a bank robbery. When FBI agents questioned her, she strenuously denied any knowledge of the crime. She was told her bail would be \$5,000, and agents asked her where she could raise such a sum. "Well," she said, "I guess I could rob another bank." There was a sudden silence, which the girl broke by observing ruefully: "Oops, I shouldn't have said 'another', should I?"

A young boy, on being chastised by his father, was heard to mutter as he walked away, "I think I'll say damn!"

Isac Horowitz saw a sign on his way to New Milford, Connecticut. It was posted next to a small lunchroom which also had a gasoline pump outside: Eat Here and Get Gas.

From the point-of-purchase: The window of a Dublin dress shop is reported to carry this sign—Wedding gowns for all occasions.

AN AIA CHAPTER EXECUTIVE COMMITTEE was discussing financial affairs and hit a snag when the question of devoting a large sum of money to a project which might not be self-supporting.

One member based his objections on the fact that it just wasn't good business, no matter how much good it might do.

He said, "let me warn you that I have never yet remained with an organization that was operated on a deficit."

After a long silence, another member said, "You're still an American citizen, aren't you?"

## DETROIT'S NEW

## COBO HALL

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IN OUR

OCTOBER ISSUE

EDNA ST. VINCENT MILLAY, whose volumes of verse were not in the best seller category, received a letter from her publisher, outlining a plan to increase sales of her book. In her letter of reply, the poetess vetoed the plan.

"However," she concluded, "while I reject your proposals, I still welcome your advances."

HIGH HEELS were invented by a woman who had been kissed on the forehead.

A BEAUTIFUL CHURCH under construction caught the eye of a visiting architect. He got into conversation with the foreman and asked what denomination it was.

"Don't know," said the foreman "we're building it on speculation."

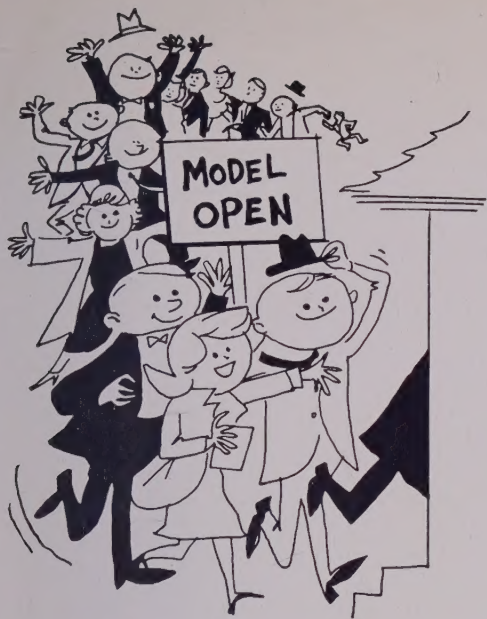
MANCHESTER, England — Advertisement in the Manchester Evening News

Will the parents of the boy who gave a little boy an apple in exchange for his tricycle kindly return it at once?

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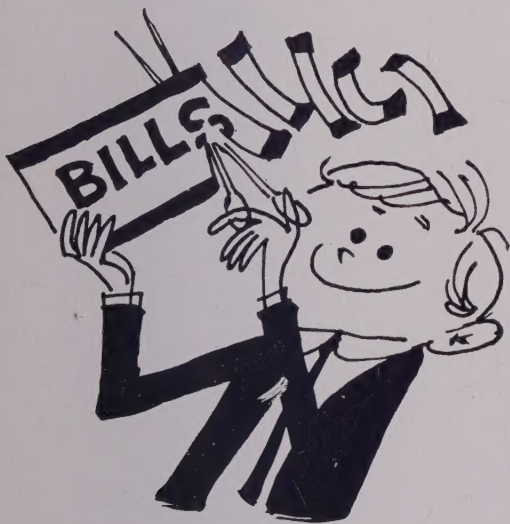
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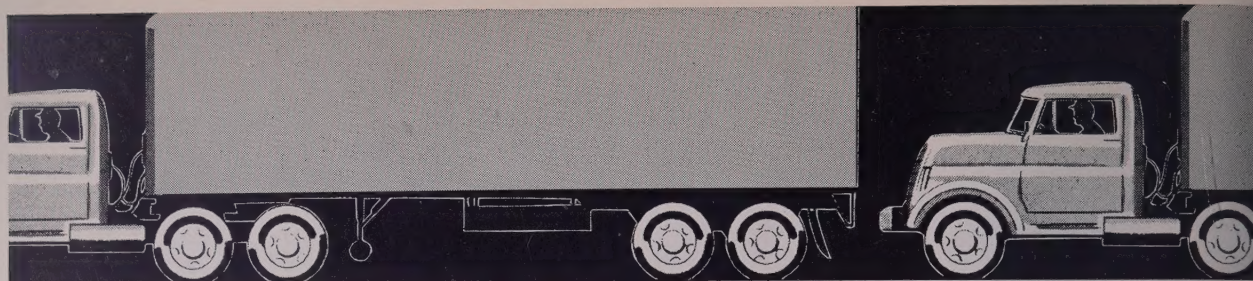
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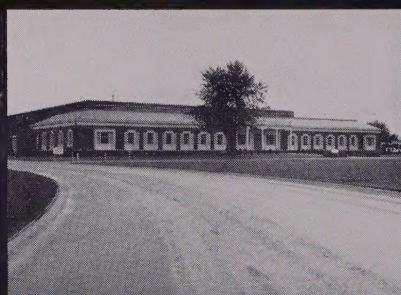
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